

# The Modern Language Journal

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# The Modern Language Journal

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NOTE—Printed order of articles does not imply relative merit. Opinions expressed are not necessarily those of the editorial staff. The interest and cooperation of all the *Journal* contributors are appreciated.

## *Oral French—An Experiment*

**A**BOUT four years ago the Meriden High School inaugurated a new course known as "oral language." Teachers of French, German and Latin at the school felt that a forty-two minute class period offered scarcely any time for an average of twenty or twenty-five pupils to use the language they were studying. I am glad to say that the course has survived.

In the belief that other schools might like to make a similar experiment I shall attempt: first, to state the aims of the course; second, to explain the principles on which it is organized; third, to list some of the materials used. Since it has been my privilege to work with the oral French classes, it will be concerning them that I shall write.

The aims of the course in oral French are three-fold: the development of a good pronunciation on the part of the pupil; the building of a conversational vocabulary; the stimulation of interest in the pupil for the language he is studying. These aims offer nothing new in themselves. Every classroom teacher has set them up for himself. The oral class, however, really offers an opportunity for carrying them out. Formal grammar, composition and all written work yield the stage to completely oral activities during the oral class period.

On what principles, now, is the course organized? The subject appears in the program of studies as a free-choice elective to be taken without credit for one class period a week. In other words those students who are really interested in language study sacrifice a study period of their program in order to attend the oral French class. Frankly the classes are a delight for teacher and pupils alike. There are no grades nor marks to worry about since none are given; there is no fear of failure because the course offers no credits; there is no danger of finding a class of lazy, indifferent pupils inasmuch as only the really ambitious and keen are willing to give up one of their precious study periods.

And now, just what do we do in the period? The classes, numbering from six to ten students in a section, engage in various activities. They practice oral reading; they retell anecdotes; they build "snow-ball" stories, that is, one pupil contributes the first sentence in a tale and then each pupil adds to that sentence to advance the story; they dramatize short skits; they sing; they do some choral reading; they work on perfecting the sounds of French; they memorize a number of commonly used conversational expressions; at times, they engage in spelling bees. The activities selected depend, of course, on the interests and abilities of the students themselves.

At the conclusion of the course I have always asked my students to write a short comment on the work of the year. Without exception the accounts have been enthusiastic. Somehow even the more bashful pupils seem to gain a great deal of self-confidence. True there has been a slight decrease in enrollment since the course was started, but that decrease has been in proportion to the decrease in the department enrollment. Let no one misunderstand me—I do not claim that pupils enrolled in oral French pronounce perfectly and converse fluently at the end of the year. That would be the millennium. I do affirm, however, that they make progress in the right direction.

ELEANOR L. MICHEL

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#### NOT FOR EXPERIENCED TEACHERS

Variety may be the spice of life. It helps also in the foreign language classroom. A slight deviation from the regular classroom procedure often gives zest to a class. Do not treat the textbook as the Bible. Use it as the basis but occasionally present a different type of lesson related to the text. It will be a good exercise for you.

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## *Learning Foreign Languages, A Little Politics and Some Economics*

A RUGGEDLY individualistic, collective being known as American has in the course of human events awakened from his unilingual isolation and found himself in the sunlight of a dazzling world of many colors, a talking world of many tongues, a world to which he is stretching and straining to adjust himself.

That past lethargy and late awakening is history's great paradox. For over 300 years a continuous swarm of men, speaking tongues alien to what became dominant English, moved into the territory now the United States and with their children grew into a nation ignorant of foreign languages and so untrained in the learning of them as to make American intercourse with foreigners a universal byword. It was as if none but speakers of English had fashioned our mighty land.

Today we move in a world of which we are such an inescapable part that even far-away streams spray us through the distance with their broadcast waters. The rushing current of mundane events has driven us to the learning of foreign languages. Hence these many queries and discussions about the methods of acquiring this type of skill and the trumpeting of the discovery of new highways leading to the old treasure house of what was hitherto thought to be painfully stored-up competence lying at the end of a steep and rocky road.

The notion of learning foreign languages connotes the previous possession of some language which is familiar to us as our mother tongue or native speech. At once conscious attention suggests the acquisition of a new speech by the pursuit of the same methods with which we learned to talk our own language.

Let us trace back this peculiar knowledge to its source. When we are born we are born without speech. At birth we are nonspeakers. A babe in the Latin parlance of medicine and law is an "infant," a human creature that does not talk. Speechless as he starts on his way through life, the child nevertheless begins his activities with the faculties of impressionability and imitativeness. That tiny larynx, that little mouth, those wee lips, make various meaningless sounds. Some of them are appropriate to the language which the child will eventually be taught to speak; many others may not occur in the child's indicated vernacular but may actually be used as speech sounds in some foreign languages many thousands of miles outside of the

child's linguistic environment. Under pressure of the immediate environment these latter are finally discarded.

By the age of two the child is already in possession of a very small household vocabulary. Father and mother with baby talk and big-deep-high-sounding-meaning conversation, sister and brother, grandpa and grandma, uncle and aunt, the doctor, the butcher, the grocer, the delivery boy, the peddler with his singsong of wares, the itinerant repair man with his chimed offering of services, the visitor from afar, all together fill in the intervening space to the age of five when suddenly there is a fluent working vocabulary of every-day life with native pronunciation, native-speaking morphology and syntax. All this complex has furnished the building blocks for a somewhat unconscious mastery. Without thought or remembrance of the hour-to-hour process we suddenly find ourselves in possession of language.

This mastery is not adequate for active adult life. It takes several years more of contact with the speech to obtain a mature vocabulary.

Though some persons may have grown up in an environment of two or more languages and have developed a mixed vocabulary, most of us have lived through the monoglot experience just sketched.

Some observers have set up this experience as a model for learning foreign languages. But it can immediately be seen that this "natural" method will by no means rest upon a duplication of childhood events. The reason for the difference is two-fold: you are no longer a mental infant and you already talk a language.

It will be argued that an individual can move into a foreign linguistic community where without a teacher he will learn the language as it is actually spoken by the people. He certainly will ultimately learn the language, but there is no guarantee as to the rapidity of this learning nor is there any guarantee as to the accuracy of pronunciation, precision of morphemes and correctness of syntax. That this method is slow, whether in adult or even adolescent years, and dangerous at any time after the mastery of one's native language can be easily proved. We all know foreign-born persons who after long exposure to English are still defective in pronunciation. When the pronunciation is satisfactory or even excellent, a non-native morphology or a non-native syntax alone betrays the fact that the person originally came from a speech environment foreign to his present one and that he has not after long contact perfectly embraced the new. His very slips are not those of a native speaker.

We can form some idea of the length of exposure and the diversity of contact required for the gaining of a vocabulary equivalent to that of a native of eight years of age if we re-explore the past. The home, the school, outdoor games, indoor games, social visits, political and religious meetings, marketing and shopping, theater-going and scores of other situations live-

long day after livelong day, full month after full month and whole year after whole year in a continuous succession till we have grown up and after we have reached the full power of speech, all contribute to our linguistic background.

Of course there are men and women who have learned foreign languages well through residence in the several foreign linguistic areas. If, however, the initially controlling motive is to learn a language, it would hardly be worth while for a person over eight years of age to spend an additional eight years going through what must usually be for all its diversity a repeatedly limited exposure, obtaining a multifarious but restricted vocabulary at a reiteratedly creeping pace. The occasions for enjoying a sufficient hearing of the language and a full opportunity for exercising oneself in the speaking of it are not by any means as great as one would suppose. One hears very little of articulate speech as one strolls down the streets of a foreign town or along the roads of a foreign countryside. We see that we need great quantity and broad variety, oft repeated and long continued.

Furthermore it would not be necessary to go through such an experience. In two years one could acquire a larger vocabulary than that possessed by a five-year-old native speaker. The syntax also could be mastered much more quickly than it took a child to get acquainted with it.

Outside of the foreign speech area and with a competent teacher we can pronounce a foreign language well and speak it with correctness of forms and syntax. Under many circumstances we can handle it better than by operating in a foreign country without proper linguistic guidance.

Common experimentation through long generations has proved that foreign languages can be learned, and learned thoroughly and correctly, under the instruction and guidance of a competent, skilled, experienced and informed language teacher. The more intensive and extensive linguistic experience a man has the better language guide he will be. As a consummation, let the teacher infuse these attainments with the zest of energy and enthusiasm.

Teachers of foreign languages have for some time been divided into two groups. For want of a better term and because the epithet has become established, we call the first, and much more numerous group, the "literary" school. The second, and smaller, group is the linguistic or linguistic-science school.

The two divisions have differed in their main interests, approaches, methods and aims. There has been distinct disagreement and at times bitter dissension between the two schools. The literary men have charged the linguistic-school men with being narrow, petty and pedantic and unappreciative of the art of language and of that art's finest flowering—literature. The linguistic scientists have looked superiorly upon the literary men as good-natured linguistic ignoramuses who by adhesion to incorrect, tradi-

tional views of language—especially normative rather than descriptive grammar—have done much harm to language study.

In truth virtually all linguistic scientists have gone through the conventional training in the reading and appreciation of literature, and many literary scholars have been successful teachers of language to beginners. Of course, it would be of great value for every language teacher to be familiar with at least the outlines, methods and philosophy of linguistic science so that at least this science should not be improperly judged as being humbug and, especially in the field of etymology, just hocus-pocus.

Linguistic science's approach to language problems is indeed a very penetrating, scientific one and is not merely a hodgepodge of principles filched from various arts and sciences and embodied in a new pseudo-science. Many of the so-called literary scholars are men of breadth and intelligence who do appreciate the contributions of linguistic science to a better understanding of the nature and processes of language. It is quite likely that a knowledge of the past history and development and a comparison of the present stage of a language with the earlier or with other languages might establish the basis of a sounder, clearer comprehension of the language under study.

When the overweening aggressiveness of the Fascist powers pushed the United States into the world conflict, it became apparent that language would play in this war a part much more weighty and extended than in any other war in our history. The linguistic scientists, who considered themselves pre-eminently qualified to give instruction in foreign languages, particularly in those languages having little or no literature and in languages which had not been adequately described for English-speaking learners, recognized and seized upon a rare and golden opportunity. Here was the chance of a lifetime to establish the claims of linguistic science to public acceptance and to obtain preference for linguistic scientists as the outstandingly sure guides to the mastering of foreign languages.

The members of the Linguistic Society of America had long turned up their noses at pedagogy and pedagogues. Any pedagogical discussion was rigidly excluded from the proceedings of the Society. With our entrance into the war, however, the linguists enunciated their theory for the teaching of languages under the stress of military necessity. They convinced the American Council of Learned Societies of the merits of their arguments, and their ideas were accepted by the authorities in charge of the instructional program of the armed forces and the civil services. This coup aimed at taking over the language instruction and conforming it to the "linguistic approach" and the latest findings of linguistic science.

In several vital respects the linguists had a decided superiority over the older type of language teacher. First, extremely few American students of languages and only a handful of traditional teachers had devoted any

attention to the tongues of Asia, Africa and the Pacific. The linguists were familiar with all types of language structure and would not find any of them bizarre. They had a good working knowledge of phonetics, phonology and syntax. Undoubtedly they had all the equipment for presenting an accurate sketch of any language which might be required in the waging of this war.

However, the linguistic scientists suffered from a number of handicaps and defects. First of all, a grasp of the historic and comparative aspects of language or of the history and relationship of a particular language does not necessarily afford a sufficient mastery of the present or of what are called the synchronic conditions of the speech under consideration. A knowledge of the etymology or the original meaning of a word does not necessarily afford a grasp of its present-day force and signification nor even its connotations in the framework of present-day speaking usage. The linguist looks at French expressions like *je me souviens* and *je me suis trompé* with two eyes. One eye sees an original contamination or "crossing" and the other takes in the present concept which offers a single, unadulterated unit. Many linguistic scientists of great capability have had exclusive or well-nigh exclusive familiarity with ancient languages dead for centuries and have been quite ridiculous in their statements and judgments of matters pertaining to living speeches. In other instances linguistic scientists, notably native Americans, have been imperfectly or only partially trained in separate modern languages so that their practical, working control of any given speech would be quite inadequate for use in any war activity whether at home or abroad. Lastly, as was to appear, the linguistic scientists greatly underestimated the potentialities and actualities of the conventional, old-line, non-technically trained teachers and teaching methods. This lack of appreciation was clearly revealed when the time allotment was substantially increased and the orthodox teachers showed that they really could turn out speakers of the several languages without reference to the latest findings of linguistic science.

That brings us into the heart of our story. In three respects certain linguistic scientists miserably overreached themselves: first, they rashly underrated the strength and virtues of the "literary" teachers; second, they offered a program that was executable by only a handful of all the language teachers in the country; third, they made extravagant, unsubstantiated—but none the less dogmatic—assertions about the inherent superiority of the method that was devised—or better—that unfolded itself under the stress of a national emergency. In these last asseverations they have been joined by a few—an exceedingly small proportion of—old-line teachers who know little or nothing of linguistics and who did not themselves employ the methods originally outlined by the linguistic scientists. Colleges and universities in their appeals to the public have also taken up the



terms associated with the program and have adopted the catchwords "Army program" and "intensive" in their endeavor to represent themselves as abreast of the times.

A detailed investigation of these phases is enlightening. For generations, under the handicap of a scant apportionment of time, teachers of the literary school had succeeded in imparting an excellent pronunciation and a basic control of the vocabulary, forms and idiom of several important world languages. The Preparatory Department of the College of the City of New York ("Townsend Harris"), The College of the City of New York itself and Hunter College in New York may be cited as institutions that furnished truly intensive, thorough training in foreign languages. In the Preparatory Department of The City College a first language was continuously obligatory for Arts students five days a week for the entire course of three years, a second language for the last two years and a third language for the last year of the course. In the College all of these languages were compulsorily continued and, notably, the first and second, through the Junior year. The students who had undergone this training demonstrated their practical proficiency as peace-time teachers and interpreters and as soldiers in World War I. What is more, they knew how to read and write so that new routes of knowledge were open to them as was also this additional means of communication with others. Is it likely that a hasty war program would surpass this?

At the time when the Army Specialized Training Program was initiated, I was requested to take over a small section of civilians and soldiers in the midst of beginner's French taught by a colleague who has had no training nor experience in linguistics. This man is an intelligent, conscientious, energetic teacher—a product of the "literary" school. I found the students possessed of an excellent, careful pronunciation, with satisfactory fluency in their necessarily basic sphere of operation. This had been accomplished on the footing of daily recitations of one hour's duration, five times a week. As I proceeded I observed that my colleague had led his students to this excellence along paths that I would not have chosen and some of which I regarded as wrong or risky, but the outstanding fact was that these students possessed a pronunciation and a vocabulary, a control of French syntax and a comprehension of spoken French as good as any technically trained linguist would have given them. So in the end what practical difference did it make how they had mastered the elements?

I distinctly remember as a student that I taught myself difficult vocabulary in a foreign language by the use of fanciful and false etymologies, which I knew to be false, but which nevertheless fixed an active retention of the meaning of the words to be remembered. The Military Intelligence did not inquire into my methods.

The appreciation of the importance and the teaching of an exact pro-

nunciation of a foreign language are not inventions of the linguistic scientists; nor is a realization of the danger lying in deviations from exact pronunciation and intonation a discovery of the linguistic scientists.

The somewhat monopolistic design of the linguistic scientists that the instruction should be carried out under the direction of technically trained linguists and according to the methods set down by themselves and originally accepted in Washington by those in charge of the execution of the Army project was foredoomed to failure for the reason that on a vast national scale the number of such linguists was exceedingly few. What actually happened was that those transmitting the top commands were first circulating an unadulterated "linguistic" program (analysis by "senior instructor" and practice through "informants") and conjunctively insisting orally on the use of "linguists" in the instruction. However, not only was there a dearth of men so trained but in the armor of linguistic scientists themselves some porosity was revealed. Some of these men who knew a lot about language did not know languages. Indeed, one of the officers in Washington who had hitherto insisted on persons trained in linguistics subsequently let slip the remark that a person who was not sufficiently acquainted with one of the languages in the program was not employable. Finally as it became clear that not all competent language teachers would fulfill the original requirements, the statement was made and duly circulated that the Army plan was merely "advisory" but that the oral approach and the plentiful time were fundamental requisites. These, of course, survived in the program because they had for long years met and were still meeting the tests of experience and need. They rested under the circumstances on the indispensables and fitted into the exigencies of the war training program.

We look now at the assertions made by some linguists as to the so-called new or novel methods of teaching foreign languages. Just before the linguistic program was publicly announced and adopted by the authorities, one of the promoters of the undertaking, a linguistic scientist with a very practical turn of academic mind, exclaimed to me with the assured and assuring tone of one who has struck gold: "We've got something there!"—referring to "linguistic analysis." This was the process developed by specialists in American Indian speeches, applied with such success and advantage to the description of non-literary languages and to the furtherance of our general linguistic knowledge. Linguistic analysis is indeed marvelous. So is chemical analysis. So is biological analysis. So is any analysis. But analysis like other human procedures is many-faced and can change with time and with person. The pertinent task, however, was not an absolute or a correct microscopy but effective teaching and a speedy acquisition of the foreign tongue by the student. The task offered a challenge to pure science to descend for this moment from its serene heights and to unite

with practicality. That linguistic science could and would meet this pragmatism was the conviction and determination of those who did not live exclusively for insular pure science.

In the various communications on the subject, almost all of them unscientific even when uttered and published by linguistic scientists, virtually no credit is given to an important component in this allegedly new pabulum which is to produce linguistic giants among Americans—the element that makes up the concentration of the dose—time. I have repeatedly introduced this point in argumentation and have had it repeatedly dismissed as of minor or no relevance. The method is what did the trick was the rejoinder. This rejection was the almost universal response of linguistic scientists; the point was universally conceded as very vital by the literary men participating in the program.

To deny the materiality—even the prominent materiality—of time is to abjure the very essence of study. The study that makes the knowing man, the proficient man, the expert, is built on time. To be sure it is not built on time alone; it is built also on energy and thought and correct method, a correct method that is not always unique and exclusive. Not with these alone, however, but with ample time are monuments erected. Possession of language is a monument born of time.

Some enthusiastic but ill-informed and inexperienced younger linguists have maintained that with the linguistic approach adopted by them you never forget what you have learned. When I countered this with the observation that a person can forget his native language, the existence and the possibility of this phenomenon were denied. There is abundant living proof of this fact here and abroad. Vocabulary is forgotten, pronunciation is forgotten, morphemes are forgotten, syntax itself is lost. What my confrère overlooked was that one's native language is not only acquired in childhood; it is normally used over a period of continuous, extensive contact.

A number of years ago while in Europe I was unexpectedly thrown into a Swedish-speaking community in which no one spoke any language but Swedish. The need for immediate communication was urgent. My prior start lay in my knowledge of three Teutonic languages—English, German and Dutch. By means of an "informant" I quickly amassed the basic vocabulary and the fluency necessary for the business at hand. Very shortly after dropping this use of Swedish I almost entirely forgot all that I had learned during the crisis, and many times since I have noted the disappearance of my ephemeral proficiency.

The pronouncements of linguistic scientists should be sharply distinguished from the published opinions of victimized laymen and those few literary teachers who are burning incense on the altar of what is not so



much a new power as it is a new name and a newfangled nomenclature. The opinions and deductions of those very few "literary" teachers, who without understanding the "linguistic" approach and knowing nothing of linguistic science have followed that small group of linguistic scientists who have subordinated scruple to zeal, have been quite ungrounded and ludicrous.

Then too, the bold pretensions of certain linguistic scientists have been matched on the part of other persons by forced answers. While it does not detract from any actual excellence immanent in the methods employed nor from good results honestly obtained, the history of the case should register, and piercing investigation should probe, the reports reaching me from widespread areas that dishonest devices were used to produce desired effects and that on the basis of this the alleged superiority of the instruction was recorded by misled observers and examiners.

The publications of laymen under the dominance of certain linguistic scientists have been laughable but dangerous. In this connection an article in *Fortune* (August, 1944, p. 133 and ff.) is typical. Evidence both internal and external indicates that this writing was not undertaken without consultation with certain linguistic scientists, notably those at a great privately-endowed Eastern university. The outpouring, of high pictorial, dramatic and narrative appeal, overflows with unscientific, incorrect and ridiculously irrelevant allegations. It appropriates to present-day linguistic scientists discoveries made years ago by practical linguists and "literary" teachers and represents these as discoveries of the latest "revolution." It suggests that unfamiliarity on the part of an American graduate student of French with the terminology contained in the order "Arrange for the garbage lighter to come alongside" is proof of a deficient and useless preparation for intelligence and similar work in modern war. On that basis every English-speaking graduate of a liberal-arts college would be unfit for military service in our Army and Navy because he would be ignorant of the technical terms involving so elementary a thing as the handling of a rifle or gun, to say nothing about other specialized activities.

I pursued this subject by experimenting on three acquaintances, all foreign-born and foreign-trained, who know English well. One was a Frenchman, a university graduate who had done postgraduate work in law; another a Russian gymnasium graduate, a physician, who has written extensively for Russian newspapers and the third a German with a Ph. D. Not one knew the term for "ball bearing" in his native language. There is no doubt, as there is no doubt in the case of the intelligent American practical linguist who does not happen to know certain technical jargon, that these persons could make themselves understood even in the need for bringing a garbage lighter alongside and transmitting the order "Avast!"

This article, reprinted for distribution, hardly graced the sessions of the last annual meeting of an American learned society at which it was displayed.

The observer does not have to possess a very keen flair to detect in this movement other impulses beyond those of pure science. These impulses are sociological, political and economic.

There is nothing in the record of the leading pushers of the latest ballyhoo to indicate that they are interested in the common welfare or the extension of democratic opportunity. More than that, there are signposts that point in the opposite direction. This is not the first instance in the history of scholarship and pedagogy in this country that one has to notice what sometimes lurks behind pure science, Satan-like, to buy souls for sale. For in our society there are such propellents as power politics and the quest for employment that seeks food from patronage and power. The dreamy, romantic moon is also a silvery moon.

During and after World War I the high-school study of Spanish, a language of linguistic, cultural and practical merit, was unscrupulously and artificially inflated beyond all reasonable proportions. This boom was maintained by the production of an overwhelming number of elementary grammars and other textbooks, a tremendous proportion of which were rubbish and many of them even poison.

Extolling the so-called "Army" methods has become a challenge and a threat to the competence and equipment of the "literary" teachers of foreign languages. The challenge has its legitimate sides. A very insignificant number have jumped on what looked like a band wagon, especially when some colleges and universities, large ones too, began to make use of happily conceived advertising campaigns. Catchwords like "Army methods" and "intensive" have been wildly and indiscriminately broadcast on a confused and credulous public, hungry for enlightenment and oftentimes misled by its presumed intellectual leaders. "Intensive" courses, entailing three or four hours a week of intensification, have been announced. Great care is taken not to define "intensive." I have been unsuccessful in getting a definition, and I have made inquiries of linguistic scientists, members of the Modern Language Association and college administrators. As no one seems to know, the mystification of the public is easy.

Converting pure science to the service of humanity is praiseworthy. To seek reward for one's labor is equitable. To apply science to the exploitation of the public and to debase the high purposes of enlightenment by deceiving the people are criminal.

In lavishing eulogy on the "revolution" in language teaching and learning, *Fortune* slips in what looks like familiar propaganda. There is a possible anti-democratic tendency in the reference to "independent, or private, schools." This sentence was deemed important enough to repeat in a sub-

sequent issue (December, 1944, p. 278). Unclarified this may be sinister. Is it a sly suggestion that municipal and State institutions are not independent and hence not free to pursue inquiry and that privately owned schools are therefore better fitted for research? This would be the conditioned reaction of those who have been trained to rely upon professional patrons for preferment and the continuance of educational opportunities.

For the evils that are upon us it is not in linguistics that the fault lies; it is in linguists—not all, certainly, but in some linguists—those few who see a golden opportunity for power and pelf. We will have no vitamin racket issuing from the precincts of linguistics and supported or tolerated by linguists. In truth and in fact we need vitamins; in truth and in fact we need linguistics. But not everything that is proffered over the counter of venality is the natural consequence of these needs.

It is because I have ever revered the science of linguistics that I do not wish it to be perverted to the promotion of a racket, however refined and however lucrative. Where science is debased, democracy too is undermined. In truth one way to subvert democracy is to debase science.

EPHRAIM CROSS

*College of the City of New York*

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## German 1a—The First Ten Days

**D**URING the next few months and years more new people will probably be starting out on careers as teachers of German than ever before, and many others who have been away from their classrooms will seek re-orientation before resuming their work. They will browse through the recent issues of pedagogical journals and read the many articles on the "Army Method" and on "Intensive German" written by the experts, many of whom became experts overnight.

Armed with this "latest" information on "new" techniques, the new or "retreaded" teacher will walk into his classroom on the first day of school, fortified with plans for conversational practice, special drill sections conducted with the help of native informants and possibly a "linguistician" in the background. Some few fortunate teachers may find the ideal situation—that is, ten to fifteen eager students enrolled for ten to fifteen hours a week, gathered in an intimate little classroom equipped with a goodly number of "réalia" which are so dear to the heart of the language teacher. For them this article is not written. It is written for the much larger number who like myself will walk into bare, impersonal classrooms in tax-supported institutions which have no money for "frills." They will in all probability face from forty to fifty more or less nondescript students who have registered for three or four hours per week of foreign language to fulfill a requirement for graduation and who plan to put most of their energies into Chemistry, Zoology, or whatever their major subject may be. There will be eighteen-year-olds just out of high school alongside of thirty-year old G.I. students. Some will not have been in school for ten years. Most of them will have no plans to put to any immediate use the language which they are to learn. At this point the *Symposium on Intensive German*, or its equivalent, will look suddenly about as useful as half a life-preserver.

The writer is just now in the middle of the semester in German 1a, meeting three times a week. Of the fifty-three enrolled half are G.I. students; one-fourth, recent high school graduates and the rest, students who have failed in some first-semester course. The section could not be split because there were no more rooms to be had. An unusual situation but one which many of us will face in the next few years.

I had been foreseeing just this sort of situation and had done some thinking and some experimenting with mass methods—with a class of thirty-six during the preceding semester and with a group of some seventy-five prisoners-of-war at a nearby air base to whom I had undertaken to

teach English. It occurs to me that some of the new teachers might benefit by some of my trials and errors, thus avoiding some of the pitfalls and saving themselves some grief and much time. For this reason I give below a detailed account of the first ten days of a beginning class with some of the successes and some of the failures. It is not presented as *the* way to do things. It is *one* way that appears to work reasonably well. Much of what I write is, of course, obvious, especially to the experienced teacher. I wish it had been obvious to me when I taught my first section of 1a twenty years ago.

The catalog description of the course reads: 1a-1b (3-3) Yr. Grammar, pronunciation, class and collateral reading. Credit toward graduation in 1a is allowed only after completion of 1b. The textbook used was: Chiles and Wiehr, *First Book in German*, and the required outside reading was Hagboldt, *Graded German Readers, Alternate Series*, Books I-III.

I. It is an old saw that every class must be held the full hour on even the first day and that every student must leave it with the feeling that he has learned something. Not all teachers yet realize, however, that their reputation for "meaning business" is made on the first day.

The roll is called and a few introductory remarks are in order. "You are beginning your study of German. Some of you already may have had some work in foreign language. There are always some who are puzzled by the quaint way in which I do things. To them let me say that I am convinced that the teaching of languages is too much cluttered up with tradition, some of which goes as far back as the Middle Ages when "grammar" was all but an object of worship. We shall try to learn German as "naturally" as is possible in a schoolroom. We do not have much time, at least not enough to "explain" things to death. You will learn as much as possible by hearing and seeing the actual language and observing how it is put together. You will learn the sounds by listening to me carefully and imitating me as exactly as possible. Try to get each sound right the first time. Then keep it that way. Take pride in your pronunciation. Even though you are mainly after a reading knowledge, you will get that most easily by doing it this way. Repeat after me: *Eins, zwei, drei*" (up to twelve).

The group repeats in concert each word as it is presented. This is followed by giving the numbers in groups of three or four. When these words have become fixed in mind, the students count off individually until each one has said all or nearly all of them. Each mistake is corrected painstakingly. ("It's a foreign language, I know, but you don't have to make it sound *that* foreign. Say it after me again. Don't be so tense.")

Some more words are now added—the days of the week, objects around the room and so on until practically all of the ordinary sounds have occurred.

Now the words used are written on the blackboard and gone through rapidly once more. ("The written tradition of German is very simple and is nearly phonetic. Even a German with only a moderate amount of schooling rarely misspells a word. So look at each word carefully the first time you meet it. You should soon be able to write correctly any ordinary word that you hear.")

A few of the nouns which have been drilled on are now given with their definite articles. ("The definite article has to be learned with each noun as though it were the first syllable. Be sure to do this or you will have all sorts of trouble later.")

Some of the more difficult sounds are stressed. ("If you can say *tse-tse fly* in English, why have trouble with *zehn*, *Zug*, or *Zimmer*??")

The first critical class period is over. You tell them the name of the textbook but ask them to put it aside until the period after next. ("We want you to be sure of the sounds first. It is impossible for anyone to read a printed word without attaching sound values to it, and they may be the wrong values.") Each student has actively participated in the hour's work. No one has been allowed to sit back and watch the others do the work. The class has a toe-hold on the language. No time has been wasted in talking about and around the language. The language itself has been the center of attention at all times.

II. The words treated on the first day are gone through rapidly in concert and in individual practice. Then the reading matter of the first lesson is presented orally in the same way. Whenever possible the sentences are broken up into word-groups which are natural thought-blocks. In general isolated words are given only when they contain some pronunciation difficulty, in which case they are repeated several times and a few students are called on individually just to make sure. The length of these word-groups is gradually increased until a point is reached where the weaker students are no longer able to handle them. Short sentences are taken in their entirety.

Then the material which has just been treated is written on the blackboard, and a few comments are made about the orthography such as the use of *h* after vowels to indicate length and the use of double consonants to indicate shortness. It is also pointed out that in a typically German word the syllable conveying the main meaning-component is stressed. A few words are broken up into their components to demonstrate this. The students are told that with a little practice they should have no trouble in placing the stress on the right part of the word in their "out-loud" reading at home. Because we are doing so much oral work in class, this is one type of thing which does not have to be "explained."

Work with cognates is begun with attention being limited at all times



to the English-German parallels which represent large groups of words and thus really contribute to language learning. Unusual items are avoided, but such things as "If *Heim* is *home* and *Stein* is *stone*, then *allein* is most likely —?" have real pedagogical value. An occasional reference to English-German linguistic relationships sometimes provides a welcome brief interlude in the classroom routine, but the teacher must be sure to stop when it gets to a point where he finds himself parading his *Gelehrsamkeit*.

The usefulness in language learning of *context* cannot be too strongly or too frequently stressed. It is surprising how few students make enough use of this factor. They think learning a language means looking up words. They have to be told that this is not so. "If you are sitting in a restaurant and you see *ham* and ——— followed by a spot of something which covers the next word, you have a pretty good idea of what is under the spot for after all you are in a restaurant, and only a limited number of food items are associated with ham, especially in America and at breakfast. The restaurant is your general context, and the ham is the immediate context. Make use of both. In your reading don't go to the back of the book right away when you meet a new word. Use your head before you use your thumb. Verify your hunch later if you must. You learned English at home by hearing new words in context, and each new context clarified the meaning further until there was no longer any doubt. In the time it takes to look up a word you can read twenty words. Besides, maybe the very next sentence will make the meaning perfectly clear, and you have saved yourself a lot of bother."

Study suggestions are made. The student is advised to "bluff" his way through five or ten lines before looking up an unfamiliar word and to break up his study time into frequent twenty-minute periods, preferably only a few hours apart, especially when as with us the class meets only on alternate days. Fatigue comes quickly in language study, and retention is difficult when long periods intervene between contacts with the foreign language.

The assignment for the next period is to read and re-read the material which has been covered in class. The *Introduction* is to be completely ignored, and the exercises will be used only very sparingly. The thorough working over of the reading matter itself in class takes their place. Those who care to write out exercises and hand them in for correction are of course invited to do so. Constant oral working over of the texts themselves at home produces better results, however.

III. Five minutes are given over to a rapid run around the class with the "*eins-zwei-drei-Sonntag-Montag*" drill. They all know it by heart now. This class will have none of the old *ei-ie* reading trouble.

Ten more minutes are devoted to a quick re-reading of the material covered the day before. This is followed by a period for questions by the

students who have encountered difficulties, but no time is wasted on lengthy answers to those who want grammatical explanations such as they may have had in other foreign language courses. Then the next new reading text is presented by the concert-and-individual process already described. Only after that are the students asked to open their books for the first time. Individuals are asked to read and painstaking corrections of their pronunciation mistakes are made. Then, just for a change, part of the reading matter is translated, although care is taken to explain that we are not going to make a habit of this since it is largely a waste of time. The students are urged to try hard not to translate as they read in preparing their lessons.

The gender of a group of nouns where it is determined by their "shape" is now taken up. *Schule, Strasse, Stunde, Woche*, and so on and their plural forms are taken up at the same time, again by the concert process. This has been selected because it is one of the most regular features and one of the most easily learned. Throughout the first year it is always the regular features which are repeatedly stressed, much as one is occasionally tempted to point out this or that delightfully unusual feature of the language. Exceptions are mentioned merely as being exceptions with no further explanations. If you have only a limited amount of time to study a language, you want to learn the most important things first.

The conjugation of *sein* in the present indicative is presented by rote, is written on the blackboard and becomes the first memory chore. A test is announced for the next class period. To prepare for it the students read all the reading matter so far covered. For at least the first half of the semester, by the way, all new material is first presented orally in class before being assigned for study, and periodically all the reading material covered since the beginning is assigned for rapid re-reading.

IV. Test: In each of the four-word groups below there is some association in meaning among three of them. Select the one which does not have anything in common with the other three, write it down and translate it. Example: dog cat cow *tree*. Time allowed: exactly ten minutes. (20 points)

1. schwarz neu grün weiss
2. Stück Tinte Feder Papier
3. lang kurz dünn gelb
4. rasch leicht langsam schnell
5. hart weich leer grob
6. Ofen Tisch Stuhl Schnee
7. Knabe Tee Milch Wasser
8. jung schwer gesund stark
9. Wand Hut Kleid Schuh
10. Lehrer Schüler Ochs Mann

The students get to like these trick quizzes. The time has to be limited.



You have only three hours a week to teach. You want short, frequent, almost daily tests. You want to be able to grade them and record the results in less than a half hour.\*

After the test there is the usual rapid drill period, which now includes the memory chores assigned the previous day. The present indicative of some regular verbs like *schreiben* and *zeigen* is presented orally and written on the blackboard. Then the next reading text is worked over, and all the regular verbs that occur in it are conjugated out loud.

New words are presented wherever possible as follows: (*Fritz Bolz lernt Französisch* has occurred in this text.) "*Paris ist die Hauptstadt von Frankreich. In Frankreich leben fünfzig Millionen Franzosen. Die Franzosen sprechen Französisch. Wir leben in Amerika und sprechen Englisch.*" It is surprising how much can be made of this technique with a little practice. The students are very much pleased when the new word has finally become clear. Retention is much better than if the word were merely looked up in the back of the book.

The four cases of a noun like *Lehrer* are now presented in short sentences. The use of the dative for the indirect object and the accusative for the direct is pointed out. More sentences are made up on the spur of the moment. Thus much German is "tossed around" in the classroom for the major part of every period. This develops *Sprachgefühl* which grammatical exposition could not do. Besides, the new teacher will find that in these times he has to teach all the required English grammar before he can approach the German points involved, even the most fundamental concepts ("What do you mean by *plural*, Professor?").

V. The test papers are returned. The teacher has supplied all the missing *umlauts* and capital letters in nouns for this once only. The scores made in the test are put on the blackboard in descending order so that each student knows just where he stands in the class. The high score (19) indicates that the test was not unreasonable. The median score (12) shows that more than half the class got more than half the points, and the student who made the low score (4) had better begin working. He has been depending on only the class work to get him through. The absentees automatically get the lowest score made. This stimulates attendance.

The rest of the period is occupied by the usual procedures. The "core" of some compounds is pointed out (*Abkürzung- kurz* and so on), and the English *carburetor* and German *Vergaser* are used as examples of why the average German does not need to own a dictionary. Surprisingly few people realize that English speakers are practically unique in their use of the dictionary.

\* For additional discussion of test construction see Kurath, William, "A Testing Plan for First-Year German Classes," *MLJ*, XXVIII, 4 (April, 1944).

Five new students have entered from the armed forces, and a late afternoon make-up section is arranged for to which the weaker students are also invited. A dictation test is announced for the next period.

VI. The aggregate pronunciation is now pretty good. The *ch*, *ü*, *z* and *zw* are still troublesome for a few and receive special drill. The student uses his English *r*. (I gave up trying to teach the trilled *r* long ago.)

A few minutes are spent in clearing up the concepts of *Low German*, *High German* and *Schriftsprache* and in making some comments on German dialect variations. There is always some student who wants to know why the German he is learning is not like what his grandpappy spoke.

The distinction between *Wo* and *Wohin* is developed. Then the *an*, *auf*, *hinter*—group of prepositions is presented as a new memory chore and the meanings of the various prepositions made clear in sentences. *Liegen-legen*, *fallen-fällen*, *trinken-tränken* and the like are also presented with particular stress on the fact that a very useful *functional principle* is involved. The few familiar English parallels are mentioned.

VII. The dictation test has turned out badly. Henceforth the class can expect a dictation exercise any day, based on the first five lines of any day's reading text. Dictation is one of the most frequently neglected classroom practices. It is boresome but extremely valuable.

*Lehrer*, *Fuss* and *Buch* are added to *Schule*, and again attention is called to their "shape." They are types (monosyllabic masculine and so forth), and the students now are familiar with the really common types, and these are all that they will be required to know for the time being.

A part of each period from now on is devoted to declining the typical nouns which occur in the reading and to conjugating the regular verbs. The *sprech-sprich* shift is taken up the first time a typical form appears in the text. This is what is meant by "working over" and not merely "reading" each new text. When it has been thoroughly combed through in this manner, there is little that the monotonous *Exercises* can add.

There is more work with the dative-accusative prepositions. This complicated feature takes up a part of the class time for several weeks. When presented all at once as is customary in textbooks, it causes only confusion. As a matter of fact, all the more complicated grammatical features must be presented piecemeal. A good many of them, such as the subjunctive, can be presented briefly long before they are reached in the book. The forms are pointed out, the structural principle drawn on the blackboard (*kommen-käme*), each succeeding occurrence in the text noted and, when it is finally time to take up this topic more or less formally, the final presentation represents chiefly a "tying-together" of largely familiar items. The rather extreme "grading" of texts is not an entirely fortunate feature for begin-

ning classes. A rapid once-over of the main features of the new language during the first semester makes it possible to get to real German, the kind that *Germans* write for *Germans*, by the middle of the second college semester. Graded Readings are good only for the beginning *outside* reading. Their makers remind me of the boy who had a job in a pet-store chewing bread for the goldfish. I cannot use them in class. They bore me. And after the first few hundred pages they bore the student.

The student has now formed a habit of writing down in a notebook the model sentences which are written on the blackboard with the featured items underlined. He knows that it is well to re-read them out loud frequently. They are likely to occur in "completion" tests.

VIII. Test Directions: "As I write down the sentence-parts under *A*, copy them carefully and think about them as you do so. Then when I have finished writing the sentence-parts under *B*, add the appropriate part to each *A* item which will result in a complete sentence—one that is grammatically correct and is true on the basis of what you have read. Sometimes more than one possibility is true. Either one will be considered correct."

A	B
1. Das Dienstmädchen deckt-	-den Vater.
2. Karl geht um-	-Französisch.
3. Karl ruft-	-das Geschäft.
4. Der Vater geht wieder in-	-des Lehrers.
5. Fritz Bolz lernt-	-die Uhr.
6. Er ist der Sohn-	-den Tisch.
	-das Haus.
7. Die Schule ist-	-offen.
8. Das Essen ist-	-nach Hause.
9. Er sitzt am Pulte-	-sehr schön.
10. Alle kommen zu Mittag-	-noch nicht fertig.
11. Das Wetter ist-	-aus
12. Die Fenster sind bei warmem Wetter-	-und schreibt.
13. Der fleissige Schüler lernt	-blau.
14. Der grosse Stein ist-	-schnell und genau
	-voll.
	-schwer.

After exactly ten minutes you erase the test amid some groans from the class. "This is familiar material, or should be," you say.

This test measures the student's familiarity with what he has read. Like most of the tests given from now on it contains only whole sentences with words in context, contains only German, which he has to write down, and involves sufficient knowledge of grammatical forms to select plural verbs, the proper objects of prepositions and the like.

The personal pronouns and their corresponding possessives are presented together as a sort of chant, *ich-mein, du-dein* and so on. During the next period the *ein-* words will be presented. By the end of the semester the student will have a solid *eiserner Bestand* of such memorized material which he must be able to reproduce at all times.

IX. Test. Translate into German the passages inclosed in parentheses. Be sure the result fits into the context as to singular, plural, personal ending and so on.

Fritz is der Sohn (of the teacher).<sup>1</sup> E: (goes)<sup>2</sup> jeden Tag (to school).<sup>3</sup> (His friends),<sup>4</sup> Hans und Leo, (go)<sup>5</sup> auch mit. Fritz (has)<sup>6</sup> noch andere Freunde, und (a sister).<sup>7</sup> Other points of this kind for a total of twenty. Fifteen minutes.

The median for the test given the previous period was ten out of fourteen points—a rather good score. A few stragglers at the foot of the class with four or five points decide it is time they were getting to work. Particularly at the beginning of the course the daily quiz is very important. Mid-term is too late to discover that some of the students should not go on.

Each day a new reading text is treated in the manner already described. The book we are using has two types of texts—one a fairly simple one introducing the new grammatical feature and the other a more involved one usually containing cultural material. This second text of each lesson cannot always be covered in class in its entirety. It is largely outside reading. At the beginning a part of the hour is devoted to answering questions from students about this reading. Most of them soon learn to ask specific questions concerning the difficulties which they had. The answers are very brief and may consist of merely translating the difficult passage. Often the last ten minutes of the class are given over to sight translation of the beginning of the new *B* text. At other times the teacher translates in a droll manner, using elements from the Anglo-Saxon part of our English vocabulary (*off-shortening* instead of *abbreviation*, for instance) to show how easy it is if you only use a bit of imagination. A variety of mimeographed, longer review tests is used periodically to test total vocabulary growth. The students must be convinced that their knowledge must be cumulative and that all words learned must be retained.

X. The test papers of the preceding day are gone through thoroughly, each of the memory chores involved being reviewed. The results have not been very good. The students have not acquired a sufficiently effective "recall" ability. Future tests of this kind will have to be limited to certain specific points which will be assigned for review beforehand. Weakness in this factor at this point is not serious. There is evidence that the developing of reading ability is progressing satisfactorily. Vocabulary growth is likewise

satisfactory. The transfer of a part of the relatively extensive "recognition" ability to "recall" ability will take up a good part of the second semester.

The rest of the period is devoted to the usual procedures. The familiar forms of the imperative are presented, and the blackboard is covered with examples. The examples are classified and analyzed. The class formulates its own statement of how they are formed for the different types of verbs. In this connection the matter of weak and strong verbs is brought up but limited to those which have English parallels.

This matter of having the class observe and describe the new feature, formulating its own rule, is a most valuable procedure, which takes some time to develop. It has not occurred to the students that grammar is something which they can learn merely from accurate observation. They are used to having to memorize some formula from a book. They like the idea that they can apply intelligence as well as memory to the language-learning process. They begin to see more clearly that much can be learned from a careful analysis of the reading matter, that it is stimulating mental exercise and that it is decidedly worth the trouble.

Conclusion. This then is a reasonably factual account of the first ten days of German 1a. It is suggested to no one that it should be followed slavishly. The making up on the spur of the moment of what is to be done on any particular day does much to relieve classroom monotony. Many will want to proceed somewhat more slowly. But the general approach, especially the mass-reading; the participation of everybody nearly all of the time in what goes on; the constant oral and visual presentation combined; the working out of principles from observation of the language in operation; and most especially the working over of the material as new material, leaving the *studying* of a particular lesson to be done *after* the class exercise and the resultant cutting down on the number of wrong things which are heard in the classroom (and which are just as likely to be remembered as the right things), these are pedagogical factors whose effectiveness it will be hard to argue against. Above all the novice at teaching will do well to remember that the best techniques are those which are the result of constant experimentation in class until he finds those which are best suited to his own particular problem and his own particular teaching personality. The hour in class must always be full of life. There must never be a dull moment.

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## *The Philosophy of Saint Exupéry*

"ANTOINE DE SAINT EXUPÉRY,<sup>1</sup> 44 years of age, French pilot and author, is missing after a mission over southern France." This statement, dated from Rome and copyrighted by the Associated Press, appeared in *The New York Times* on August 10, 1944. For three months after that fateful day the friends of Saint Exupéry in every part of the world waited for further news of the brave man whom they respected and loved. They thought that he might have been captured and imprisoned by the Germans and that, with his usual miraculous luck, he might escape and return to tell them about his adventure. Their hopes were destroyed in November, 1944, when the wrecked plane and (according to some authorities) the charred body of the great French hero were found near Toulon. He had been shot to death between earth and sky, and he would never fly or write again.

With the disappearance of Antoine de Saint Exupéry, France has suffered a tragic loss indeed. For he was without the shadow of a doubt one of the outstanding Frenchmen of his generation. Unfortunately France, as well as the rest of the world, is still divided in its opinion concerning Darlan, Pétain, Giraud and De Gaulle; but no one has ever questioned the greatness of Saint Exupéry. He was great as a flier, a pioneer, a soldier, a poet and a philosopher. He played a leading part in the opening up of vast new territories in Africa and in South America. He expressed his reactions to life in a series of books which place him on the intellectual plane of André Gide and on the spiritual plane of Charles Péguy. One of Saint Exupéry's biographers and critics wrote:

I have met a number of individuals who were both poets and men of action. But in every case one of these two capacities had developed at the expense of the other. Only the author of *Vol de nuit*, who also carries air-mail over the deserts, the jungles, and the pampas, is at the same time a first-rate pilot and a writer of the foremost rank.<sup>2</sup>

Pierre Loti, who was a remarkable novelist, is said to have been an excellent naval officer as well. Like Saint Exupéry he utilized his travels as a source of material for his books. His modern successor in French literature is, however, a far greater idealist, who is able to feel and to express the philosophical significance of what he sees.

<sup>1</sup> Contrary to the usual French custom in such cases, Saint Exupéry himself spelled his name without a hyphen.

<sup>2</sup> Kessel, J. "Antoine de Saint Exupéry." *Gringoire*, 10 janvier 1936.



Saint Exupéry's genius as a writer was recognized almost immediately. His second book, *Vol de nuit*, won the *Prix Fémina-Vie Heureuse* for 1931. His third, *Terre des hommes* (1939), was awarded the *Grand Prix de l'Académie Française*. In addition to these two books he wrote four others: *Courrier-sud* (1929), *Pilote de guerre* (1942), *Le petit prince* (1943) and *Lettre à un otage* (1943). All his works except the last were translated into English nearly as soon as they appeared and have been read as widely in Britain and in the United States as in France. In fact the three most recent ones, though written in French, were published not in Paris but in New York.

Saint Exupéry's first work, *Courrier-sud*, though published in Paris in 1929, was not translated into English, under the title *Southern Mail*, until 1933, a year after the English translation of his second work had already appeared. A motion-picture based on *Courrier-sud* was shown in Paris in 1936, but was not particularly successful. This volume corresponds more closely than any of his others, with the possible exception of *Vol de nuit*, to the usual conception of a novel. It is the only one in which the central theme is love.

Jacques Bernis, the leading character in *Courrier-sud*, is an airplane pilot who carries the South American mail from Toulouse as far as Dakar. While he is in Paris for a vacation, he meets Geneviève Herlin, a charming girl whom he has known and loved before her marriage. She is still as attractive as ever, but her husband is an insignificant yet self-important man who falsely accuses her of neglecting their little boy, who is dangerously ill. When the child dies Geneviève asks Jacques to take her away with him to Africa. They set out together but Geneviève soon begins to dread the idea of living with a man who cannot give her a permanent and comfortable home. Jacques takes her back to Paris. After a time she goes to live with her family in a provincial village where she languishes and eventually dies. On his next flight from Toulouse to Dakar, Jacques, who has lost some of his interest in life, crashes in the desert and is killed.

Compared with the other works of Saint Exupéry, *Courrier-sud* seems rather lacking in philosophical significance. When Geneviève abandons her impossible husband and when she languishes and dies in her family's provincial home, we are reminded that a young and attractive woman cannot exist, or at any rate cannot really live, without love. When she forces Jacques to turn his car around and take her back to Paris, it is because, if we are to accept the author's explanation, "One needs around him, in order to exist, realities that last."<sup>3</sup> The lives of both protagonists are dominated by a kind of hopeless fatalism. It does not occur to either of them that one who has financial security may strive for love and that one who loves may endeavor to achieve financial security also.

<sup>3</sup> Saint Exupéry, Antoine de, *Courrier-sud*. Gallimard, Paris, 1929, p. 105.

*Vol de nuit*, published in 1931 with a preface by André Gide, is the novel that made Saint Exupéry famous. It was translated into nine different languages. The English translation, *Night Flight* (1932), was a Book-of-the-Month-Club selection. In 1934 a movie version of the story, with John Barrymore in the role of Rivière, was produced successfully.

The plot of *Vol de nuit* is so familiar that it hardly needs to be related in detail. Rivière, the central character, is the director of a French airline operating in South America. As a tireless worker and rigid disciplinarian he has fought hard to establish the practice of flying the mails at night. One evening in his Buenos Aires office he receives a radio message from Fabien, the pilot of a plane bound northward from Patagonia. The message states that Fabien has been caught in a terrible storm and that he has only enough gasoline to last for half an hour. This news drives Fabien's wife, who has called at the office to make inquiries, nearly frantic. Rivière receives a final message saying that the pilot is descending through the clouds but that he cannot see what lies below. Then comes a period of silence after which the listeners know that Fabien must have crashed and that he must be dead. Rivière notifies the police in the province where the accident has occurred. Then he dispatches an order to the Buenos Aires airport, telling the pilot who is to carry the European mail as far as Natal that he need not wait for the mail from Patagonia. Leaning from his office window a few minutes later, he hears the European mail-plane flying overhead and feels that in spite of his recent terrible defeat the procession of night-flights will go on.

To Rivière, and we may assume to Saint Exupéry also, the life and happiness of an individual are less important than the success of a project, the fulfilment of an idea. The chief is sorry for Fabien and for Fabien's wife, but he is even more concerned lest he be forced to discontinue flying the mails at night. If it were possible for him to save the life of Fabien and to restore the pilot to his loving spouse by abandoning night-flights forever, we feel that he would choose unhesitatingly to let the young man die.

Evidently the author did not evolve this philosophy, which is the thesis of the book, without an inward struggle. Rivière, his mouthpiece, debates the question with himself at considerable length. After his telephone conversation with Madame Fabien he remembers having seen a workman whose head had been crushed by a fall from a bridge in the process of construction. He wonders whether bridge-building justifies the snuffing out of human lives. Apparently it does for men continue to build bridges even when they know that workers will be killed. Why do they do so? Perhaps because human life is short, and therefore not of the highest value, whereas the results of human labor endure through the years.

In his preface to *Vol de nuit* André Gide expresses his approval of this philosophy which subordinates the happiness of the individual to the *action* of the group. "Man's happiness," he says, "is to be found not in freedom



but in the acceptance of duty."<sup>4</sup> Many other critics have followed Gide's example in expressing their whole-hearted admiration for *Vol de nuit*. John Charpentier calls it "a poem of action and of exaltation of the spirit, which influences men to bend all the strength of their mortal bodies towards the completion of a task or the triumph of an idea."<sup>5</sup> Yvonne Sarcey remarks with satisfaction that "the breath of duty flows through every line, together with the breath of the open sea and the intoxication of the sky."<sup>6</sup> But Benjamin Crémieux, while favorable on the whole, makes this one reservation: "The justification which Saint Exupéry puts in the mouth of Rivière does not succeed in convincing me."<sup>7</sup>

I am forced to say that I also am not altogether convinced of the validity of Rivière's philosophy. To sacrifice oneself for an ideal is one thing; to sacrifice another person is something entirely different. If Rivière, who was tormented by a pain in his right side, had resigned his fine position so that the airmail company could replace him with a younger and healthier man, we might admire his courage. When, however, he discharges an old man who has given many years of faithful service, we wonder whether he is not helping the company at somebody else's expense. Indeed we might even be pardoned for wondering whether he is not helping *himself* at somebody else's expense, since old Roblet's dismissal would undoubtedly increase his own reputation for efficiency and would possibly induce the company to give him still more authority and a larger salary.

Saint Exupéry finished writing his third book while convalescing after an airplane crash in Guatemala. *Terre des hommes*, published in 1939, is not a novel but a series of autobiographical reminiscences. These reminiscences begin in 1926, when the author entered the service of the *Société Latécoère*, and end in 1937, when he was a war correspondent in Madrid. They are not arranged in strictly chronological order, and they abound in philosophical digressions. This volume was crowned on May 25, 1939, with the *Grand Prix de l'Académie Française*. An English translation, which appeared in the same year under the title *Wind, Sand, and Stars*, was a Book-of-the-Month-Club selection.

One American reviewer called the author of *Terre des hommes* a flier "for whom the air offers a lesson in man's fate."<sup>8</sup> And Anne Morrow Lindbergh, who is qualified both as an aviator and as a writer to discuss such matters, says: "This story is not only physical adventure and physical pilgrimage. In its essence it is spiritual adventure and spiritual pilgrimage."<sup>9</sup>

<sup>4</sup> Saint Exupéry, *Vol de nuit*. Gallimard, Paris, 1931, p. 12.

<sup>5</sup> *Mercury de France*, 15 décembre 1931.

<sup>6</sup> *Annales Politiques et Littéraires*, 15 décembre 1931.

<sup>7</sup> *Nouvelle Revue Française*, novembre 1931.

<sup>8</sup> *Time*, June 26, 1939.

<sup>9</sup> *Saturday Review of Literature*, October 14, 1939.

This is to say that Saint Exupéry was able to extract from his adventures in the air a belief, a creed, a philosophy, a religion. What are some of the aspects of this airman's creed? It includes, if I am not mistaken, the following elements: (1) working not only with the head but also with the hands; (2) contact with the earth, the sea and the sky; (3) motion and a change of scene; (4) comradeship; (5) participation in some worthy enterprise.

Saint Exupéry did not, of course, formulate his philosophy and then choose a profession by which its conditions would be fulfilled. He went into aviation, liked it and then discovered within himself the reasons for which it appealed to him so strongly. The resulting credo is not altogether original. Saint Exupéry's doctrine of the simple life goes back, of course, to Rousseau. The idea of an escape to distant lands is found in Bernardin de Saint-Pierre and in Chateaubriand. The dream of a roving life to be shared with faithful, stout-hearted companions was realized by Pierre Loti. In short, the French Romanticists and neo-Romanticists of the eighteenth, nineteenth and early twentieth centuries had already invented several of the formulas that Saint Exupéry employs. And he himself, so far as he derives from these writers, is also a Romanticist.

Something new, however, has been added by Saint Exupéry to the work of his predecessors—something that makes him stand out above the rest. What is his dominant characteristic or, as Taine would have expressed it, his *faculté mattresse*? Certainly it is not his introduction of the airplane, though this is very important. He tells us over and over again that the airplane like the plow is merely a means to an end, a tool. No, I think that his greatness springs from another source.

The attention of the earlier Romanticists was focussed upon themselves, upon their ego, upon their *moi*. They wanted to see what new sensations they could extract from the universe and what they could do to astonish other people. To Saint Exupéry all this would have seemed theatrical and cheap. He would have considered it beneath him to seek thrills, to try to impress others or to prattle about "living dangerously." To him danger was an unpleasant but unavoidable part of the day's work. The main thing was the work itself, the satisfaction of doing one's duty in the face of obstacles. And *duty* is perhaps the keynote of Saint Exupéry's philosophy. He felt it to be his duty to labor shoulder to shoulder with other men to establish skylines over the desert, the mountains and the sea. By doing his duty he achieved a nobility in his life and in his art that will inspire thousands of young Frenchmen with the determination to follow his example.

*Pilote de guerre*, the author's fourth book, appeared in 1942. It was the first of his works whose original French edition was published in New York, where he was then living, rather than in Paris. An English translation of it also came out in 1942, under the title *Flight to Arras*. During the German occupation of France this book was banned. Its importance was recognized

in 1945 by the Aéro-Club de France, which awarded posthumously to the author its *Grand Prix Littéraire*.

Like its predecessor *Terre des hommes*, *Pilote de guerre* is an autobiographical narrative. It is much more closely knit than the earlier work since it deals exclusively with Saint Exupéry's Arras flight of 1940. But it resembles *Terre des hommes* in its tendency toward philosophical digression, which now concerns itself to a large extent with war and with other problems of the present day. This volume affords the American reader an excellent opportunity to see the fall of France through the eyes of a trained and highly intelligent observer.

When Saint Exupéry took off on his famous Arras flight he felt that he was doing something utterly futile, and he knew that he would probably be killed. He accepted the mission automatically just because it would have been unthinkable to refuse. It was only after he had flown unscathed through a barrage of German shells that his enthusiasm began to rise. He did not succeed in finding an explanation for this enthusiasm until the flight was over and he had returned to the peaceful, friendly village in which he was quartered. Then he realized that France could never permanently be defeated so long as men existed who were willing to live, and even to die, for her sake. "The blocks of stone in a stoneyard," he writes, "are not in a muddle, except in their appearance, if there is, somewhere in the stoneyard and perhaps alone, one man who dreams of a cathedral."<sup>10</sup> He realized also that a man who devoted his life to his country, or to any other worthy ideal, thereby redeemed himself for he says: "Whoever carries in his heart the vision of a cathedral to be built is already a conqueror."<sup>11</sup>

In order to lead a successful life a man must feel that he is engaged in some great work shoulder to shoulder with other men. It will be remembered that this is the same philosophy already expressed by Saint Exupéry in *Vol de nuit* and in *Terre des hommes*. It is a philosophy of giving rather than of getting, of sharing rather than of keeping. It is a spiritual philosophy. And Saint Exupéry, moved by this philosophy of the spirit, is revealed to us as a great idealist, imbued with "a patriotism as profound and passionate as its expression is restrained."<sup>12</sup>

Before he left New York to return to the front, Saint Exupéry wrote two more books. The first of these was ostensibly intended for children but was received with enthusiasm by thousands of grown-ups having a taste for fantasy. It was provided with colored illustrations by the author, and its name was *Le petit prince*. Two versions, one in French and the other in English, were published in New York in 1943.

In the course of this story the Little Prince encounters three creatures

<sup>10</sup> Saint Exupéry, *Pilote de guerre*. Reynal and Hitchcock, New York, 1942, pp. 210-11.

<sup>11</sup> *Id.*, p. 211.

<sup>12</sup> *New York Times*, February 22, 1942, vi, 1.

of major importance: the beautiful flower, the brown fox and the yellow snake. It is the brown fox, whom he meets long after his parting with the beautiful flower, who explains to him the nature of love. Love, says the fox, results from "taming" another creature. This is accomplished by accustoming the other creature to one's presence and to certain kindnesses and courtesies that one performs for him. At length both creatures learn to await with eagerness each other's coming. Their eagerness illuminates the world about them. They develop a need for each other, and this need is love.

Since the beginning of time men and women have speculated on the nature of love. It would be foolish to assert that Saint Exupéry or any other writer had said the last word on this fascinating yet elusive subject. However his definition of love as a feeling that results from *needing* someone by whom one has been "tamed" or from *being responsible* for someone whom one has "tamed" impresses me as being extraordinarily convincing.

*Le petit prince* is dedicated to Léon Werth, a novelist, critic and traveler who has written a dozen volumes and who is perhaps best known for his works on art. Léon Werth is also the man for whom Saint Exupéry wrote his last published work, *Lettre à un otage*. This book appeared in New York in 1943. Up to the present time there has been no English translation of it. In its pages the author refers to Werth in the following terms:

The man who haunts my memory to-night is fifty years old. He is sick. And he is a Jew. How can he have survived the German terror? If he still draws the breath of life, it can only mean that the invaders have failed to find him, that the peasants of his village have erected around him a wall of secrecy and of silence. This is the only thing that could possibly have saved his life.<sup>13</sup>

Of course the *Lettre à un otage* is not a letter to one hostage only. It is a letter to all Frenchmen—Jews as well as Gentiles, Protestants as well as Catholics, Communists as well as Conservatives—who remained in France during the German occupation. In a still larger sense it is a letter to all men of good will everywhere who are threatened with the loss of their personal liberties. In this slender yet significant volume Saint Exupéry re-states his views on the sovereignty of the individual and on the need of a better understanding among men. He writes with his usual power of evocation, his lofty idealism and his poetic charm.

Now that Saint Exupéry's career has unfortunately ended, we can begin to appraise his achievement as a poet and as a thinker. Says one French writer:

Saint Exupéry has made the greatest sacrifice that a man can make for his country: the sacrifice of his life. He was not, however, a scatterbrained daredevil. He believed in action, and he knew that France would recover her greatness not by proclamations and floods of rhetoric but by deeds of heroism and the spilling of her

<sup>13</sup> Saint Exupéry, *Lettre à un otage*. Brentano's, New York, 1943, p. 32.

best blood. He believed also in disinterested endeavor and in fellowship among workers. He believed in the brotherhood of noble souls who feel responsible for one another, and who are more eager to do their duty than to claim rewards.<sup>14</sup>

Says another: "The philosophy of Saint Exupéry is one of stoicism and of heroism. It is . . . the philosophy of Nietzsche, of Carlyle, and of Emerson, who believed in the idealization of 'supermen,' of 'heroes,' and of 'representative men'."<sup>15</sup> The most sensitive appreciation of Saint Exupéry is perhaps that of André Maurois, who writes:

"Too many writers, in the last twenty years, have told us about man's weaknesses. Here at last is one who tells us about man's strength. . . . To him the thing that matters is the thing that induces a man to surpass himself. . . . Sacrifice forges men who will be masters of the world because they are masters of themselves. Such is this pilot's austere philosophy."<sup>16</sup>

ELIOT G. FAY

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<sup>14</sup> Fleury, J.-G., "Antoine de Saint Exupéry," *Pour La Victoire*, 4 août 1945.

<sup>15</sup> Brodin, Pierre, *Les écrivains français de l'entre-deux guerres*. Valiquette, Montréal, 1942.

<sup>16</sup> Maurois, André, *Études littéraires II*. Maison Française, New York, 1944, pp. 271-81

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The long-range success of our international relations depends upon an informed electorate. The common people must know something of other peoples and their point of view before we can have mutual understanding. The modern foreign language teacher should be the important local authority on such matters in every community.

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## *An English Version and Performance of Lope de Rueda's "Las Aceitunas"*

THE unanimously favorable response of the whole student body<sup>1</sup> to a chapel performance of Lope de Rueda's *paso séptimo* "*De Las Aceitunas*" in an English version which had come out of a Spanish literature course points the way in which an important part of advanced language work can be efficiently done and diffused.

Although it is true that students derive a beneficial speech experience from the customary staging of foreign plays in the original, the results of their efforts are strictly limited to an expert audience. While the process of re-creating the foreign play in English affords its complete and eager penetration, understanding and appreciation, the actual performance represents to the translators a tangible result that justifies and largely rewards their work. For once the "usefulness" of studying a foreign language is promptly and unquestionably demonstrated. The foreign letters, which otherwise remain frequently inaccessible in their true meaning, become spirited and full of life. One of the majors in Spanish, a high honor student who witnessed the performance of Lope de Rueda's *paso*, spontaneously remarked that she had once studied the play, but "this was different"—she now really "saw it for the first time"!

The English version of the *paso* was the result of a cooperative effort. At first each student presented a version of her own. Then the different versions were carefully compared and discussed in all the details. Finally a definite adoption was agreed upon. Rather slight modifications of the text<sup>2</sup> were applied mainly to the opening and the closing passages of the farce. The two songs introduced, although historically out of time and place, nevertheless were in keeping with the spirit of the farce and definitely added to the success of the performance.

At this point we are reproducing the brief introduction which was read to the audience and the English version of Lope de Rueda's *paso* "*De Las Aceitunas*."

"In the history of the Spanish theater we may observe certain characteristics that pervade and typify the whole of Spanish literature. Of these the popular element doubtless is the soundest—the fountain from which has sprung truly great art, alive, fresh, realistic and free from all the artifices

<sup>1</sup> Mary Baldwin College.

<sup>2</sup> Pattison, W. T., ed., *Representative Spanish Authors*. Oxford University Press, 1942.



which sometimes have marred Spanish literature as well as the literature of other nations.

Although the earliest manifestations of the Spanish theater took place in the Church and later in the palaces, there is evidence that by the early sixteenth century performances were given on market squares for the entertainment of the people. Among the different types of plays the farce was particularly well enjoyed. Farces originally were presented in, as well as between, the acts of longer plays. Contrasting with the more serious content of these, the farce with its light, comic nature served to relieve the tension of the audience. Thus its function was very much akin to that of the comic element introduced into Shakespearean tragedy. The plot of the Spanish farce, as a rule, is but slight. Through common situations and daily occurrences the nature and character of the people are realistically and satirically exposed.

The first master of the Spanish farce is Lope de Rueda. Although Lope de Rueda did not originate the *genre*, he brought it to its full expression and established it as a form to be continued throughout the centuries. Champion of the popular art, Rueda has been extensively praised by renowned Spanish writers, among them the great Cervantes and Lope de Vega. The latter affirmed that Spanish plays are not earlier than Lope de Rueda.

Rueda was a native of Seville. A goldbeater by profession, he became a playwright and actor and toured Spain with his own little company. Previous playwrights had written for the aristocracy. Rueda wrote and acted for everyone. Very significantly he preferred to write in prose while his colleagues, before and after, wrote mostly in verse. Obviously the language of the simple folk results more naturally and vigorously in prose. And Lope de Rueda was a master in rendering the colorful and often strong speech of the people. With a keen sense of humor he created specific character types, among them the *bobo* or simpleton, the blacky, the gypsy, the braggart, the barber, the cleric.

In order to make Lope de Rueda accessible to you one of our Spanish literature classes decided to collaborate on an English translation of "*Las Aceitunas*" or "The Olives." Before you witness the outcome of our common effort, it will be wise on our part to call your attention to the fact that we are dealing with a primitive theater in its early stages. According to a description of Cervantes, Lope de Rueda's stage consisted of a few planks on trestles, and its only "adornment" was a shabby curtain behind which the "*músicos*" sang, unaccompanied, some song of old.

In Lope de Rueda's farce, "The Olives," the characters are four: Torubio, simple old farmer; Águeda, his wife; Mencigüela, their daughter; Aloja, a neighbor. Turn back with us now some four hundred years and enter the home of Torubio."

## THE OLIVES

Lope de Rueda.

MENCIGÜELA (*enters from the side, skipping, a broom in her hand; she sings "La cucaracha" while playfully sweeping the floor.*)

"La cucaracha, la cucaracha,  
ya no puede caminar,  
porque no tiene,  
porque le falta,  
marihuana que fumar.  
Las muchachas son de oro,  
las casadas son de plata,  
y las viudas son de cobre,  
las viejas hoja de lata!  
La cucaracha," . . . and so on.

TORUBIO (*knocking, from outside*): Águeda! Let me in! Águeda! Águeda!! The devil take her!

MENCIGÜELA (*continues sweeping and singing without paying attention to Torubio's calling.*)

TORUBIO (*as before*): Mencigüela! Do you hear me? They must all be asleep. Mencigüela!! (*Mencigüela opens the door.*)

TORUBIO (*entering*): Heaven help me! What a storm has come from the opening of the mountain there. It looks like the sky is going to fall down and the clouds come with it.

MENCIGÜELA: Heavens, father, I thought you were going to break the door down.

TORUBIO: What a tongue! What a chatterbox! Where is your mother, girl?

MENCIGÜELA: She's over helping one of the neighbors with her knitting.

TORUBIO: You and your mother and your darn knitting!

ÁGÜEDA (*entering*): Oh Lord! This husband of mine! No one can get along with him. And here he comes bringing a miserable load of wood.

TORUBIO: Yes, and does that seem like a miserable load of wood to the lady? I swear to heaven that your godson and I could hardly load it.

ÁGÜEDA: You picked a bad time to come. You're soaked to the skin.

TORUBIO: I'm drenched. And I'm hungry. For heaven's sake, woman, give me something to eat.

ÁGÜEDA: What on earth can I give you if I don't have anything?

MENCIGÜELA: Gracious, father, how wet the load of wood is!

TORUBIO: Yes, and afterwards your mother will say it's only the morning dew.

ÁGÜEDA: Well, hurry up, girl, and scramble your father a couple of eggs. And then make his bed. (*Mencigüela leaves by the side entrance.*)

Torubio, I'll bet that you forgot to plant those olives!

TORUBIO: And what do you think I've been doing all this time if not planting your olives?

ÁGÜEDA: Oh, you don't mean it! And where in the world did you plant them?

TORUBIO: There, by the little fig tree. Remember? I gave you a kiss there.

ÁGÜEDA: Yes, Torubio.



MENCIGÜELA (*entering*): You'd better come on and eat because everything is ready.

ÁGUEDA: Listen, Torubio. Do you know what I've been thinking? In about six or seven years from today that shoot you planted is going to bear about four or five bushels of olives. And putting plants here and there, in twenty-five or thirty years we will have a mighty good olive grove.

TORUBIO: That's right, old lady. It can't help but be beautiful.

ÁGUEDA: Look, Torubio, do you know what else I've been thinking? I'll pick the olives, and you will carry them on the donkey, and Mencigüela will sell them in the market. And look here, Mencigüela, you'd better not sell a peck for less than two *reales*.

TORUBIO: What do you mean, two *reales*? Don't you<sup>e</sup> see that's overcharging and will only get us in trouble with the officials every day? It is enough to ask fourteen or fifteen *dineros* a peck.

ÁGUEDA: Hush up, Torubio. These seeds are from the best olives of Córdoba.

TORUBIO: Well, what if they are? Fourteen or fifteen *dineros* is still enough to ask.

ÁGUEDA: Now don't you start an argument! Look, Mencigüela, don't you sell those olives for less than two *reales* a peck.

TORUBIO: What do you mean, two *reales*? Come here, daughter. What are you going to ask?

MENCIGÜELA: Whatever you wish, father.

TORUBIO: Fourteen or fifteen *dineros*.

MENCIGÜELA: As you say, papa.

ÁGUEDA: What do you mean, "as you say papa"? Come here. What are you going to ask?

MENCIGÜELA: Whatever you order, mama.

ÁGUEDA: Two *reales*.

TORUBIO: What do you mean, "two *reales*"? I promise you that if you don't do what I have ordered you, I will give you more than two hundred lashes with my belt. Now what are you going to ask?

MENCIGÜELA: Whatever you say, daddy.

TORUBIO: Fourteen or fifteen *dineros*.

MENCIGÜELA: Very well, daddy.

ÁGUEDA: What do you mean, "very well, daddy"? Take that and that!! You'd better do what I tell you.

TORUBIO: Leave the girl alone!

MENCIGÜELA: Oh mother, oh father, you're killing me!

ALOJA: (*enters*) What's going on here, neighbors? Why are you mistreating this girl so?

ÁGUEDA: Oh, *señor*! This horrible man wants me to give away things at a small price and wants to ruin my house. And these olives are like walnuts!

TORUBIO: I swear by the bones of my ancestors that they are not, not even as peanuts.

ÁGUEDA: Yes, they are.

TORUBIO: No, they're not.

ALOJA: Now my dear neighbors, please calm down so I can find out everything.

ÁGUEDA: Find out or get in the argument yourself.

ALOJA: Now what's all this about the olives? Bring them out so that I can buy them even though they cost two *reales*.

TORUBIO: No, *señor*. You don't understand. The olives are not in the house but in the field.

ALOJA: Then bring them here because I'm going to buy them all at a price that will be just and fair.

MENCIGÜELA: My mother wants me to sell them at two *reales* a peck.

ALOJA: That's pretty high.

TORUBIO: Yes, it certainly is.

MENCIGÜELA: And my father wants me to sell them at fourteen or fifteen *dineros*.

ALOJA: Let me have a look at them.

TORUBIO: Good heavens, *señor*! You still don't understand. Today I planted a shoot of olives, and my wife says that in six or seven years it will yield four or five bushels, and she will pick them, and I will bring them to the market and our daughter will sell them. My wife thinks it would be right to ask two *reales* a peck for them. I said no, but my wife said yes. And that's what we've been arguing about.

ALOJA: Oh, what a stupid argument! I've never seen anything like it. The olives have hardly been planted, and your little girl has already suffered because of them.

MENCIGÜELA: Isn't that awful, *señor*!

TORUBIO: Don't cry, child. The little girl, *señor*, is as good as gold. Don't cry. And I promise to buy you a little smock with the money from the first olives we sell. (*Torubio starts singing the refrain of "Cielito Lindo"*) "*Ay, ay, ay, ay, canta y no llores, porque cantando se alegran, cielito lindo, los corazones.*" (*Mencigüela cheers up, and all continue singing and walking together.*)

"*De la Sierra Morena, cielito lindo, vienen bajando, un par de ojitos negros, cielito lindo, de contrabando. Ay, ay, ay, ay . . .*" and so on.

ALOJA: *Adiós, señores!*

TORUBIO	}	<i>Adiós, señor.</i>
ÁGÜEDA		
MENCIGÜELA		

(*Torubio and Ágüeda, leading Mencigüela, withdraw through the side entrance.*)

ALOJA: Well, the things we see in this life are certainly amazing. The olives are hardly planted, and we've already seen these people quarrel over them. What a foolish world! (*Aloja leaves by the outside entrance.*)

(*End*)

FRANK E. SNOW

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# Announcements

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## *Notre Dame Summer Session in Mexico*

The University of Notre Dame will sponsor a summer session at Mexico City College for all Notre Dame students—past and present. The session will run from June 24 to August 15, 1947, and will include graduate and undergraduate courses. Inquiries and registrations should be directed to Professor Walter M. Langford, Head of the Department of Modern Languages, University of Notre Dame.

## *Central States Modern Language Teachers Association*

The tentative program for the Columbus meeting (May 9–10) of the CSMLTA includes the following speakers: Dr. Harold R. Benjamin, formerly Director of the Division of International Relations, U. S. Office of Education, and Dr. Guy Snavelly, Executive Director of the Association of American Colleges.

## *"Editions Fides"*

*Editions Fides* announces the availability of the following books: Barbeau, *Saintes Artisanes* (Tome I—*Les brodeuses*, Tome II—*Mille petites adresses*); Bernage, *Elle et son mari*; Charlier, *Peinture, sculpture, broderie, vitrail*; Manzoni, *Les fiancés*.

## *"Les Archives de Folklore"*

Université Laval (Québec) has initiated a periodical dealing with the folk traditions of French-Canada. A single number of the publication issued twice-yearly costs \$3.00; a subscription (two numbers), \$5.00. Business matters should be addressed to *Editions Fides*, 25 est, rue Saint-Jacques, Montréal 1, Canada, and editorial matters to Université Laval, Québec.

Please do not fail to send to the editorial office all notices and announcements concerning the coming meetings and conventions of your associations for the academic year 1947–48. This should be done as early as possible so that all members may be properly informed well in advance as to the date and place of these meetings.

## Notes and News

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*The College Publishers Group recently elected its officers for the coming year. They are Messrs. William M. Oman (Oxford) and Henry B. McCurdy (Macmillan), who, as Chairman and Vice-Chairman respectively, form with Messrs. Edward J. Tyler (Harper), Addison C. Burnham, Jr., (Norton) and John S. Snyder (John Wiley) the Executive Committee.*

The *Modern Language Journal* is in receipt of the local publication (Guy Desgranges, Editor) of the Minnesota-Dakotas Chapter of the American Association of Teachers of French. Written in French, it contains editorials, news items, personalia and the like.

*From G. de Reparaz-Ruiz (editor of the "Anuario de Estudios Ibéricos e Ibero-Americanos") comes word of a survey of hispanism in the United States published in the "Bulletin Hispanique" and of an article on the same subject in "La Nación" (Buenos Aires, February 11, 1946). Publications and news of hispanic activities in the United States are welcomed by Señor Reparaz whose address is 99, Avenue du Parc de Lescure, Bordeaux, France.*

At a meeting of the modern language teachers in Albany, New York, October 11, 1946, the following resolutions were adopted:

WHEREAS, It is clear that the raising by the 1946 legislature of the annual stipend of the State Scholarship to \$350.00 makes the Regents' Scholarship Examination a more influential factor in education in proportion as the prize is the more desirable; WHEREAS (1) we applaud the aims of the Regents' Scholarship Examination to open competition to all *bona fide* candidates and to offer flexibility of choice with equity to *all* students, but feel that the present system discriminates against those whose electives and whose major sequences may have been in fields not now tested;

(2) we deplore that discrimination, which exists in spite of the attempt to keep the examination to the so-called "common learning," for while the "core-curriculum" includes only English, Social Studies, 9th grade Science with Health, there appear on the examination questions on Art, Music, and the Practical Arts, as if they were required of all students;

(3) we believe that in addition to the aims defined in the *Interim Report* on the Examination, such an examination should include as a very important aim, the testing of the student's highest achievement in his fields of election, such as Foreign Languages, advanced Mathematics, and advanced Sciences;

WHEREAS (1) the effects on the schools now either forecast or plainly seen are:

(a) not to give flexibility, but merely to substitute a set of rigid requirements different from the old, so that the new pattern consists of English, Social Studies, Science (with Health and the Practical Arts), Mathematics, and Music, to the disadvantage of students of the foreign languages;

(b) to force students to consider of little weight, as far as this Examination is

concerned, the work of their chosen sequences, if those sequences be Foreign Languages or Mathematics or Sciences, since the examiners avowedly exclude work which students who do not pursue the advanced courses do not have the opportunity to learn;

(c) to put children of certain backgrounds at undue disadvantage by including "much information which an alert student would have acquired without instruction in the secondary schools";

(d) to force into the 12th year special courses substantially on the 9th grade level for the advantage of those who plan to take the Examination;

(2) the effect on the Regents' Examinations will indubitably be their death, perhaps some time deferred, but sure to come now that schools do not require the Regents' Diploma for graduation and the Scholarship is offered without reference to their results, a death which none would deplore if the Regents' Examinations served no useful purpose, but in the opinion of many, they do serve a very useful purpose and could be made increasingly to uphold in the state a standard of excellence too valuable to lose;

(3) the effect on the colleges will unquestionably be to force them to adapt their requirements and their standards, not to the purpose of the college, but to the fixed pattern of this Examination, or else to draw their candidates more and more from the private schools, to the unfair disadvantage of students from homes of moderate income;

We, teachers of French, German, Latin, and Spanish in schools and colleges in the Eastern Zone of the State Teachers' Association, resolve that petition be made to the Commissioner of Education of the State of New York, to the Regents of the University, to the State Examinations Board, and to the Division of Examination and Testing of the Department of Education in the State:

(1) that teachers in the secondary schools and colleges of this state shall be informed about the possibilities of developing this Examination and shall be given opportunity to express their opinions before this pattern becomes fixed irrevocably before another is adopted;

(2) that the findings of the State Examinations Board on the Possibility of developing Examination materials in elective areas be made known and opened to discussion by classroom-teachers in both secondary schools and colleges;

(3) that Practical Arts, Music, and Art be put on the same elective basis in the Examination as Foreign Languages, and advanced courses in Mathematics and the Sciences, inasmuch as all are on an elective basis in the requirements of the state for the secondary schools;

and (4) that candidates for the Scholarship Examination be allowed to write one final Regents' Examination in each of two or possibly three, of their elective fields in June of the same year in which they write the Scholarship Examination, the results of which shall be computed with the results of the Scholarship Examination, and on the basis of both the Scholarship be granted, and that the Scholarship Examination be limited to those subjects of the "core-curriculum," or constants, which are required in at least three years of the secondary schools.

*Teachers College, Columbia University, now offers a course in "Methods of Teaching the Slavonic Languages," which is taught by A. P. Coleman with various native assistants.*

*The Slavic Languages were represented for the first time at the Annual Foreign Language Conference held at New York University November 16, 1946. The general topic was "Foreign Languages: Tool or Cultural Subjects" while the principal speaker of the Slavic Section (under the chairmanship of A. P. Coleman) was Professor Ernest J. Simmons.*

The annual meeting of the Middle States Modern Language Teachers Association was held November 30, 1946, at the Pennsylvania Hotel in New York. Professor Justin O'Brien, of Columbia University, who presided, introduced the first speaker of the morning, Dr. Florence E. Bamberger, of the Johns Hopkins University, who spoke on *Education for Political and Social Responsibility*.

Dr. Bamberger stressed the responsibility of education today to prepare youth for the responsibilities of the future. The need for careful planning today is even greater than that of the colonists who formed our government in 1776-1789. In this Atomic Age permanent peace treaties must be made. The United States must have a strong legislative body. To have a citizenry which is prepared to meet social and historic changes educators will have to change curricula. Dr. Bamberger emphasized the importance of an adult education program, giving statistics to show the low percentage of the population which has had as much as an eighth grade education. Understanding another language would help to break down prejudices. Some suggestions about the study of modern foreign languages were made. They should be begun earlier; easy readers and an increased use of records would make this possible. Too often in college there is review of the elements instead of college work. We need to make students consciously aware of thinking. There should be less lecturing, fewer objective tests. We need to see that students develop the powers to discuss a subject. We can no longer think of ourselves as a sovereign state. Through high school and adult education we must set up curricula which will enable our students to take part in a world organization.

The second speaker of the morning was Dean Henry Grattan Doyle of Columbian College, George Washington University. Dean Doyle is a very able speaker and particularly fitted to speak on the subject *Modern Foreign Languages in the Post War Period: Gains and Losses*. Reports of increased enrollments in colleges throughout the United States and in the New York City schools are indicative of a new interest in the study of foreign languages; however, it is hard to determine how much of this may be due to the greatly increased enrollment. The range of languages offered during the war has not been maintained. The spread of modern travel has turned the thoughts of educators to the scientific and technological rather than the human elements. The American Council of Education is now working on the implication of war-time study. Is the "Aural approach" best? Should we "catch them young"? Should foreign languages be taught in the grades? What of the work in Texas where there is compulsory study of Spanish? Can the "intensive method" used by the Army be adapted to schools and colleges? Would it justify the expense? What of the validity of requirements? Is it possible that youthful judgment is too immature and that the weakness of the "elective system" permits specialization too soon? Many graduate students only study enough French or German to "read off" the requirement when they should have learned the language first to help them in their research.

There is lack of encouragement from most administrators and it is hard to



get colleges to change. If the aural approach is maintained there will have to be a change for the bottom up. One of our most serious problems is to recruit and train language teachers. Our own best students do not enter the field. There are difficulties with refugees and with attractive young people who speak a foreign language but are untrained. We should display a "dash more of idealism" on our own part. We should "write to the papers," organize Language Assemblies and "Foreign Language Week." Above all, we should support professional publications and stand together as teachers of foreign language both ancient and modern.

Dr. Doyle concluded with some announcements about the plans for entertainment in Washington, D. C., where the Modern Language Association of America will meet in late December, 1946.

When the business portion of the meeting opened, it was moved and seconded that the minutes of the previous meeting be omitted. They appear, in detail, in the *Modern Language Journal* Volume XXX, No. 3 (March 1946). The Treasurer's report recorded a letter of thanks for the late Professor Horatio Smith, accepting the Association's gift and one hundred dollars to the fund for the Library of Caen. The Balance on Hand, November 30, 1946 is \$702.87. The Treasurer's accounts were declared in order by an Auditing Committee consisting of Dr. Kathryn Hildebrand and Miss Mary Z. Rowland.

Dr. Norman L. Torrey and Dr. John S. Weeks, the Nominating Committee, at this time presented the following candidates:

*President:*

Professor John M. Pittaro

364 West 18th Street, New York, 11, N.Y.

*First Vice-President:*

Professor Douglas L. Buffum

Princeton University, Princeton, N.J.

*Second Vice-President:*

Sister Constance Marie Wallace

College of St. Elizabeth, Convent Station, N.J.

*Third Vice-President:*

Professor Edna C. Frederick

University of Delaware, Newark, Del.

*Secretary-Treasurer:*

Professor Esther J. Crooks

Goucher College, Baltimore -18- Md.

*Delegate to the Executive Committee of the National Federation: 1946-1950*

Dean Henry Grattan Doyle

Columbian College, George Washington University, Washington -6- D.C.

The election was carried unanimously.

The Association then voted to accept the proposed change in the name of the National Federation of Modern Language Teachers.

Professor Milwitzky asked members to try to increase the membership; he spoke briefly of the increased cost of publishing the *Modern Language Journal*. He announced the date of examinations to be held in Newark for posts as teachers of Spanish and stated that the State Department wanted some one who speaks French to teach English in Chile. He had a supply of pamphlets called *Vocational*

*Opportunities for Foreign Language Students* by Theodore Huebner, published by the *Modern Language Journal*. He recommended that these be called to the attention of Administrators.

Professor Olinger raised the question of requiring students to learn the elements of a language before entering college. This roused a lively discussion in which Professor John M. Pittaro, Professor Milwitzky, and a number of others took part. Miss Rowland spoke briefly of last summer's meeting at Endicott, New York.

Dr. Louise Seibert, of Goucher College, who was elected Secretary-Treasurer for 1946, was unable to take office. Dr. Torry, President in 1945, Dr. O'Brien, President in 1946, with the Nominating Committee for 1945, consisting of Dr. Dorsey, Professor Heaton, and Miss Zouck, acted as an executive committee to fill the office. On January 10, 1946, they appointed Miss Alice Diggs, a former Secretary-Treasurer and President of the Association, Secretary-Treasurer for 1946.

The order to adjourn followed the announcement that the next annual meeting will be held in Atlantic City.

Respectfully submitted,  
Alice Diggs  
Secretary-Treasurer

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## Personalialia

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Berea College, Berea, Kentucky

Appointment: Josephine Lueder—Assistant Professor of French and Spanish, Lower Division

Brigham Young University, Provo, Utah

Promotions: Harold W. Lee—to Associate Professor. J. R. Clark, III, Max R. Rogers and Lee B. Valentine—to Assistant Professor (Department of Modern and Classical Languages).

Brown University, Providence, Rhode Island

Appointments: W. Freeman Twaddell—Professor of Germanic Languages. Lewis H. Gordon—Visiting Associate Professor of Italian.

Leave of absence: Renato Poggiolo—to serve as Visiting Lecturer in Italian at Harvard University during 1946-1947.

Promotions: Hunter Kellenberger—to Associate Professor of French and Chairman of Division of Modern Languages. Detley W. Schumann—to Professor of German. Renato Poggioli—to Associate Professor of Italian.

Resignations: Hans Kurath, Professor of Germanic Languages and General Linguistics. Robert A. Hall, Jr., Assistant Professor of Italian.

Centre College, Danville, Kentucky

Appointment: Martha B. O'Nan—Assistant Professor of Spanish and French.

University of Denver, Denver, Colorado

Appointments: Arthur L. Campa—Head of Department of Modern Languages.

José Moreno and Jacqueline Mintener—Assistant Professor of Modern Languages.

Dickinson College, Carlisle, Pennsylvania

Appointments: Harold W. Weigel—Associate Professor of German. Frederick Sandels—Associate Professor of Modern Languages.

Promotion: Bernice K. Grubb—to Associate Professor of Romance Languages.

Duke University, Durham, North Carolina

Promotion: Lambert R. Shears—to Assistant Professor of German.

University of Illinois, Urbana, Illinois

Appointments: Charles A. Knudson—Professor of French. Helmut Rehder—Professor and Head of Department of Germanic Languages and Literatures.

Death: Thomas E. Oliver, Professor of French (Emeritus), died suddenly September 14, 1946. Professor Oliver was born December 16, 1871, in Salem, Massachusetts. After graduation from Harvard College in 1893, he attended the Harvard Medical School for a year, then studied at the Universities of Leipzig and Heidelberg from 1894 to 1899, when he received his doctorate in Romance Languages at Heidelberg. He studied also at the Ecole des Hautes Etudes and at the University of Paris. He was instructor in French at the University of Michigan for one year, then served as instructor and assistant professor of Romance Languages at Western Reserve University, College for Women, from 1900 to 1903. From 1903 to 1940, the date of his retirement, he was professor of Romance Languages at the University of Illinois, serving at various times as acting head of the department. In 1915–1916 Professor Oliver was a member of the Commission for Relief of Belgium. Among his publications are various editions of French plays of the 17th and 18th century. In 1935 he published the *Modern Language Teacher's Handbook*. In recent years Professor Oliver had been actively engaged in research on Diderot's theater and on a comprehensive study of Condorcet.

Promotions: Angelina R. Pietrangeli—to Assistant Professor of French, Spanish and Italian. Claude P. Viens—to Assistant Professor of French. J. T. Geissendoerfer—to Professor of Germanic Languages and Literatures. Ernest G. Giesecke and Henri Stegemeier—to Assistant Professor of Germanic Languages and Literatures.

Resignations: L. P. G. Peckham, Associate Professor of French. Edward P. Shaw, Assistant Professor of French.

Kenyon College, Gambier, Ohio

Appointment: Marcel Jean Guiguet—Assistant Professor of French.

Leave of absence: Paul H. Larwill, Professor of French and German (1946–1947).

Promotion: James R. Browne—to Associate Professor and Chairman of Department of Modern Languages.

**Louisiana State University, Baton Rouge, La.**

Promotions: Alice B. Capdevielle and C. G. Taylor—to Associate Professor of Romance Languages. Mrs. Judith Major—to Professor of Romance Languages.

**Miami University, Oxford, Ohio**

Return from leave: Willis Knapp Jones, Professor of Romanic Languages—from leave of May to January—to teach English in the University of Guayaquil, Ecuador, under the auspices of the Department of State.

**University of Michigan, Ann Arbor, Michigan**

Return from leave: O. G. Graf, Assistant Professor of German (from military leave).

**Michigan State College, East Lansing, Michigan**

Appointment: H. H. Thornton—to be head of department (taking office January 1, 1947)—from Oberlin College.

Promotions: H. C. Barnett—to Acting Head of Department (January 1, 1946–January 1, 1947). Stuart Gallacher and Thomas McGuire—to Associate Professor.

Retirement: L. G. Hughes, Head of Department (December 31, 1945).

Return from leave: Jacob Hieble (from service with Army of Occupation) and L. C. Stevens (from one year of service with United States government).

**University of Minnesota, Minneapolis, Minnesota**

Promotion: Fred Genschmer—to Assistant Professor of German.

**University of Notre Dame, Notre Dame, Indiana**

Appointment: Nicholas Schanck—Assistant Professor of Modern Languages.

Promotion: Walter M. Langford—to Head of Department of Modern Languages.

Resignation: Earl F. Langwell, Head of Department of Modern Languages.

**Princeton University, Princeton, New Jersey**

Leave of absence: Frederick Agard and Albert Van Eerden.

Promotions: Blanchard Bates—to Assistant Professor of French. Harold Jantz to Associate Professor of German.

Retirement: Dean Christian Gauss (Department of Modern Languages and Literatures).

**Rhode Island State College, Kingston, Rhode Island**

Appointment: Raymond P. Maronpot—Assistant Professor of Modern Languages.

**Skidmore College, Saratoga Springs, New York**

Promotions: H. Stefan Schultz—to Professor of German. Elena Araujo and Lois M. Boe—to Associate Professor of Romance Languages.

**H. Sophie Newcomb Memorial College, New Orleans, Louisiana**

Appointment: Victor Oelschlager—Associate Professor of Romance Languages—from the University of Wisconsin.

Promotions: Adele Drouet and Mrs. Simone de la Souchère Délerly—to Assistant Professor of Romance Languages.

Resignation: Caroline Burson.

Return from leave: John Englekirk.

University of Texas, Austin, Texas

Appointment: W. F. Michael—Assistant Professor of Germanic Languages—from Johns Hopkins University.

Promotion: C. V. Pollard—Associate Professor and Chairman (1945) of Department of Germanic Languages.

Resignations: Andrew Louis, J. R. Riordan and Hans Wolff of the Department of Germanic Languages.

Wheaton College, Norton, Massachusetts

Leave of absence: Mary Sweeney, Assistant Professor of Spanish and Portuguese—for 1946-1947 to complete work for doctorate at Bryn Mawr College.

Promotions: Lena L. Mandell—to Associate Professor of French and Spanish. Nicholai P. Vakar—to Associate Professor of Russian.

University of Wisconsin, Madison, Wisconsin

Appointment: Martin Joos—Associate Professor of German.

Promotion: John D. Workman—to Associate Professor of German.

Resignation: W. F. Twaddell (German Department).

College of Wooster, Wooster, Ohio

Resignation: Frances V. Guille, Acting Dean of Women and Assistant Professor of French.

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## *Correspondence*

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To the Editor:

Kindly allow me to make a correction in the column, "Whither Foreign Languages?", concerning the article on the new status of foreign languages in the New York City Schools which appeared in the October 1946 issue.

For some unaccountable reason the name of a very important member of this Committee was left out. Dr. Maxim Newmark of the Brooklyn Technical High School is not only a member of the said group as a teacher of German but is also connected with the Committee because of the fact that he was formerly a member of the language section of the Informational and Educational Division in the Army Service Forces of the War Department. Dr. Newmark has rendered very valuable service in giving us important information concerning the language courses as they were conducted during the war in the above-mentioned division.

I wish to make this correction and present my apologies to Dr. Newmark.

HENRI C. OLINGER  
Former Editor

To the Editor:

... The discussion about "parler français" and "parler le français" comes up every now and then in the pages of the MLJ. These expressions have different meanings (I checked this with a French teacher in France). "Parler français" implies no difficulty, it is the normal, the natural thing. En France on parle Français, en Angleterre on parle anglais.

"Parler le français" implies some difficulty and will often be used in a series. Cet Espagnol parle le français couramment. Cet Anglais parle le français, l'espagnol et l'italien.

"Parler en français" indicates even more difficulty, it is more likely to refer to a special occasion of comparatively short duration. Il a parlé à son domestique en français pour que nous ne puissions pas comprendre. . . . Ce Chinois a parlé hier dans notre école, il a parlé en français, il parle aussi l'anglais et l'espagnol.

It must be admitted that the French very often disregard these fine shades of meaning and that the article is very often dropped for no particular reason. Certainly there is also a tendency to avoid the repetition of the "l," and perhaps also the repetition of the mute "e" of "il parle le français."

ROBERT DESMÉ

144 91st Street  
Brooklyn 9, New York

To the Editor:

In his article "The Phonemic Approach" (MLJ, December, 1946), Robert A. Hall, Jr., belligerently undertakes to demonstrate that in the good old days some language teachers did not teach well. He seemingly expects contradiction. Naturally, none is forthcoming, at least from experienced teachers acquainted with the field. Dramatizations of bad classroom procedure leave us unimpressed; so do the straw men that Mr. Hall sets up to knock down. Had the teacher in Mr. Hall's short story corrected the pupil's pronunciation as he corrected his translation, the pronunciation would have been improved. Perhaps the teacher did not have the time; perhaps he had too many pupils in the class; perhaps the pupils had not been carefully screened for linguistic ability; perhaps neither teacher nor pupils had the necessary incentive towards spoken-language perfection which Hall's ASTP students had.

There are two points in Mr. Hall's article which call for discussion. In his footnote 8 he states: "It is perhaps worth pointing out that the most notorious example of the 'phonetic approach' to French grammar—derivation of the masculine from the feminine form of the adjective, about which there has been some discussion recently—is no recent invention, but dates back at least as far as Passy, who must therefore be included among my 'compeers' who have gotten 'turned around' in this respect."

I shall now quote from a previous article by Mr. Hall ("Some Desiderata for Elementary Language Texts," MLJ, XXIX, 4, April 1945, p. 293): "Bloomfield's analysis of the French adjective system, pointing out that the masculine of many adjectives is formed from the feminine by dropping the final consonant of the feminine" (here a reference to Bloomfield's "Language," p. 217, and to an article by Mr. Hall himself) "is classical."

Now whose is the "classical" discovery, Passy's or Bloomfield's? If the former's,



why was it erroneously attributed to the latter? Or could it be that it served the purpose of the "linguistic science" school to attribute it to a contemporary compeer until opposition began to develop, whereupon the blame is placed on Passy, who is dead and cannot defend himself?

In the present article Mr. Hall continues to insist that "in French, [ə] or [e] never occur in a checked syllable, and are automatically replaced by [ɛ] in that position." He adds (footnote 13) that "the sounds [e] and [ɛ] . . . are distributed in fast colloquial French according to a 'loi de position,' by which [e] occurs only in free syllables and [ɛ] only in checked syllables. . . ." He further assures his readers that "the distinction (between [e] and [ɛ]) is rapidly becoming obsolete, and is wholly gone from fast colloquial speech." G. Bonfante, in the November, 1945 issue of *MLJ* (pp. 641-42) cited Gougenheim's *Eléments de phonologie française* (Strasbourg, 1935, p. 21) to the effect that the opposition between [e] and [ɛ] in open syllables is clearly indicated by such forms as *daie—dé; fait—fée; grès—gré; guet—gué; laide, lai, laie—les; près, prêt—pré; taie, tait—thé; épais—épée; poignet—poignée*. Perhaps some of our native French phoneticians in America, who have so far remained discreetly neutral in the controversy, will consent to come to our aid and clarify the matter. Are "fisherman" and "sinner" to be pronounced exactly alike in French, even in rapid-fire conversation? And if one had occasion to speak of "the milks," would he repeat the same syllable without any variation?

Lastly, if I may inject a personal note into the discussion, I observe that while Mr. Hall refers copiously to my articles, he assiduously refrains from mentioning me by name. Since this is quite contrary to accepted usage, I am forced to wonder whether the author of "Language and Superstition" has himself succumbed to a form of superstition similar to that which keeps the Mesopotamian Arabs from pronouncing any word beginning with the initial sound of Satan's name.

MARIO A. PEI

Columbia University

## Reviews

### *France of the Second World War (1939-1945) in English Fiction— A Bibliography\**

BATES, H. E., *Fair Stood the Wind for France*. Little Brown, 1944, pp. 270.

"Narrates the escape from France of an English aviator who loses an arm, but takes with him (one might more truly say is taken by) a French girl of charm, personality, and character. And it is timely, because better than many purely factual accounts, it gives vivid pictures of life in occupied France—its heroism, its stoicism, and also its too frequent moral and physical degeneracy." (*Book-of-the-Month Club News*)

BEEDING, FRANCIS, *There Are Thirteen*. Harper, 1946, pp. 275.

"Story of the British intelligence service in occupied France, in 1942. General Granby

\* Since a novelist frequently presents a more nearly complete and faithful psychological picture of an event than a historian, the present bibliography has been prepared with the certainty that it can be useful to teachers and students alike.

and his able assistant, John Oliver, assume guardianship of an escaped French airman, who lands in England carrying valuable information." (Book Review Digest)

BOYLE, KAY, *A Frenchman Must Die*. Simon and Schuster, 1946, pp. 213.

"A young American engineer, whose mother was French, is the central character. He escaped from a German prison, joined the Maquis, and after the liberation is still engaged in hunting spies. His pursuit of one elusive collaborator and his entanglement with this man's beautiful secretary is the story." (Book Review Digest)

BOYLE, KAY, *Primer for Combat*. Simon and Schuster, 1942, pp. 320.

"Novel in diary form, in which an American woman living in France with her husband and their children, describes life in a French village during the summer of 1940 when the French were beginning to feel the heavy hand of Germany." (Book Review Digest)

"Miss Boyle is no journalist. She does not content herself with a mere enumeration of facts but searches for the human purport behind them, exploring a people's psychological reaction under the immense pressure of a political *force majeure*." (New York Times)

BROMFIELD, LOUIS, *Until the Day Break*. Harper, 1942, pp. 325.

"Paris, the city of light, under the heel of the German oppressor. . . German soldiers and officers striving in all things to be 'correct'—and everywhere the loyal and devoted people of France working secretly to rob the victors of their triumphs." (Publisher's note)

BROMFIELD, LOUIS, *What Became of Anna Bolton*. Harper, 1944, pp. 311.

"In 1937 the fabulously rich Anna Bolton was considered one of the most accomplished hostesses in Europe. People knew very little about Anna's background but she had money enough to buy the blackest sables and the most magnificent emeralds in Europe, so she was accepted. Dave Sorrel, foreign correspondent to the *Times* knew Anna's background . . . this is Dave's story of Anna's rise to fame and riches, and her regeneration during the war." (Book Review Digest)

"His picture of France under German occupation, of 'the paralysis and death and confusion' of Paris, are poignantly convincing. His shattering portrait of a German field marshal, unnamed but unmistakable, is positively terrific. His book should be read for those pages alone." (Book Week)

COMFORT, ALEXANDER, *Power House*. Viking, 1945, pp. 464.

"The scene is a French industrial town, the time is from the middle thirties till after the fall of France. The chief characters are a French intellectual, who becomes a soldier, and a worker in a textile mill." (Book Review Digest)

"Authentic in feel, but overlaid with detail, erratic in shifting focus." (Kirkus Bookshop Service)

COYLE, KATHLEEN, *To Hold Against Famine*. Dutton, 1942, pp. 282.

"Deals with the plight, largely psychological, of three very different women living in occupied Paris: Mme. Masson, a distinguished doctor; her daughter, Marianne, a febrile type whose neuroses have deepened as the result of rape by a couple of representatives of the wave of the future; and the friend of the two women, Suzanne, courageous and optimistic." (New Yorker)

ERENBURG, I. G., *Fall of Paris* (translated from the Russian). Knopf, 1943, pp. 529.

"Novel based on the fall of France. It begins in 1936 in the studio of a Parisian artist, and closes in 1940 in the same studio. In between is crowded the story of the French Communists, and the people generally of all classes, as they go on their way to break-up and defeat." (Book Review Digest)

"A story of warring political ideas . . . the total picture created here of deception, mistrust, and intrigue is unforgettable." (Atlantic)

FEUCHTWANGER, LION, *Simone* (translated from the German). Viking, 1944, pp. 238.

"This story of a fifteen-year-old French girl, half-child, half-woman, patriot and heroine, in the terrible days and weeks following the invasion and conquest of France could hardly be anything but moving. Feuchtwanger's skill in characterization and in presenting a rising crescendo of excitement hold the reader's attention from the first page, with the appearance of the wretched French refugees fleeing from the invaders, to the last scene which throbs on the page like something alive. The picture of a French provincial city and its people and the masses of helpless refugees is realistically painted in full detail." (Book-of-the-Month Club News)

FOSTER, ELIZABETH, *Days Between*. Harper, 1942, pp. 301.

"Romantic story of six people attempting to get from Paris to Bordeaux, after the German occupation of Paris. The days between were spent in an abandoned chateau, while these gently reared people, having lost their car and all their luggage, tried to keep themselves alive and procure other means of reaching Bordeaux." (Book Review Digest)

GREENE, ANNE, *Just Before Dawn*. Harper, 1943, pp. 326.

"An American girl, whose family has lived in France for many years, is the heroine of this novel of France in pre-war years and after the war came and armistice and defeat." (Book Review Digest)

GUERARD, ALBERT JOSEPH, *Maquisard—a Christmas Tale*. Knopf, 1945, pp. 165.

"When the story opens liberation has already come to France, but there are still Germans in isolated sections of the country. A brigade of Maquis is holding out in one such section. The central character is Jean, whose wife has been shot as a hostage, and whose children have become a dim memory. On a bleak Christmas in a little village an American officer who had joined the brigade managed to bring Jean's four children to him. Jean's salvation is assured." (Book Review Digest)

"An authentic and compact narrative, a little stolid but as earnest and deserving as its subject." (New Yorker)

HEILBURT, IVAN, *Birds of Passage* (translated from the German). Doubleday, 1943, pp. 331.

"Novel based upon the adventures of a refugee family in France before the fall; during the period when the head of the family was interned, while his wife and infant son waited for his release; and on their flight through France, to Spain, and the United States." (Book Review Digest)

JAMES, SELWYN, *Man of Brittany*. Simon and Schuster, 1946, pp. 326.

"A story of the resistance movement in Brittany. The principal character is a middle-aged peasant who in defense of his daughter kills a German officer and becomes a hunted man." (Book Review Digest)

JAMESON, STORM, *Cloudless May*. Macmillan, 1944, pp. 513.

"The scene of Miss Jameson's latest war novel is the typical village of Seully in the valley of the Loire. Here in a district rich in tradition and scarred by previous wars, she has sought to find and delineate the essential pattern of the forces that were present in the downfall of France. Instead of developing a centralized plot, Miss Jameson has chosen to depict the relationships of the village as they are changed by the events that transpire from early in the 'cloudless May' of 1940 before the first German breakthrough to the final entry of the German army into Seully in mid-June. Passions, beliefs, circumstances and character are shown influencing the choice of the inhabitants, as the Nazi menace, well in advance of the tanks, forces them into the camp of collaboration or resistance." (Books)

KESSEL, JOSEPH, *Army of Shadows*. Knopf, 1944, pp. 159.

"No book of which I have any knowledge has yet given so authoritative and so tragically pitiful a picture of the underground warfare that has mobilized for four years now

its 'army of shadows.' . . . since Mr. Kessel is a novelist of skill and power, he could far more effectively convey the horrible drama, the magnificent courage and the desperate emotion of the underground by writing as a novelist. So his facts are true, but what his characters felt and thought are a writer's legitimate guesses." (New York Times)

LLOYD, ALMA ESTELLE, *This Was Their Land*. Harper, 1943, pp. 263.

"Chronicle of the lives of a handful of French peasants who decided to stay in their own village when the Germans came, rather than join the general exodus. The bombs fell and death came even to that small group. The beauties of the countryside are contrasted with the horrors of the war." (Book Review Digest)

"Finally, finally, an honest book about the fall of France. A beautifully written story, one written out of a spirit of fairness to people the author has known and lived with. Not a single false note has crept in, not a single point was stressed for the sake of melodrama." (Book Week)

LONGSTREET, STEPHEN, *Sound of an American*. Dutton, 1942, pp. 319.

"The American is Abner Coe, an American musical critic, who through a fluke is claimed by the French Army during the early days of the present war. His experiences in love and in war, and his return to America make up the story." (Book Review Digest)

LUDWICK, JOHN, *Running to Paradise*. Dodd, 1943, pp. 381.

"A novel, picaresque in style, which follows the adventures of a young Englishman who enlists in the French army. Captured when France is defeated, he escapes from prison and wanders through occupied to unoccupied France, is imprisoned again and again escapes." (Book Review Digest)

"Ludwick's book, although it does not reach greatness, is recommended reading for the vivid picture it gives of the chaos in France when the Nazis invaded. A mixture of tenderness and brutality, of facetiousness and seriousness, it will be of special interest to male readers." (Book Week)

LYTTLE, JEAN, *You Are France, Lisette*. Creative Age, 1943, pp. 215.

"Lisette is a young girl whose peaceful life on a farm in Normandy is tragically broken by the war and the German invasion of France. . . . Lisette, after attempting to live in France under the Germans, finally escapes to England. Most of Jean Lyttle's novel is the story of Lisette's life in exile. Allegorically, it is the story of France waiting for freedom and the day of liberation." (New York Times)

MACINNES, HELEN, *Assignment in Brittany*. Little, 1942, pp. 373.

"The time is the summer of 1940. Martin Hearne, a British secret service man, resembles Bertrand Corlay, a Frenchman picked up at Dunkirk, so strongly that he is trained to take Corlay's place at his home in Brittany. There were a few important things Corlay had omitted to tell Hearne—that he was a Nazi organizer, was one of them; and about his friendship with the blond Elise was another. In his attempts to gather information for the English, Hearne was captured by the Nazis, endured torture, escaped along the secret passage under Mont St. Michel, and was rescued during a commando raid." (Book Review Digest)

MARSHALL, BRUCE, *Yellow Tapers for Paris*. Houghton, 1946, pp. 294.

"Tale of Paris on the eve of World War II, ending with the exodus from the city in June, 1940. The events are described as they affected a bookkeeper, his daughter, and their friends, thus viewing the war as it seemed to the 'little' man." (Book Review Digest)

MEYNENG, MAYETTE, *The Broken Arc*. Harper, 1944, pp. 277.

"Love story of two young French people which reaches its tragic ending with the fall of France." (Book Review Digest)

"The novelist is much more concerned with the spiritual resources two young people

- mustered to face war and its exigencies than with the war itself." (New York Times)
- NASON, LEONARD HASTINGS, *Contact Mercury*. Doubleday, 1946, pp. 247.  
 "Story of espionage during the time when the Allied armies were sweeping over Europe. Colonel Eadie, an American tank officer who is sent to Paris on a secret mission is the central character." (Book Review Digest)
- NORDHOFF, CHARLES and HALL, JAMES NORMAN, *Men Without Country*. Little, 1942, pp. 122.  
 "Imbued with a desire to fight for France, five convicts escape from the penal colony in French Guiana, in a native canoe. They are picked up at sea, nearly dead, by a French freighter, only a few days before the fall of France. Though there was a difference of opinion among the various Frenchman aboard the 'Ville de Nancy' as to their proper course, eventually they arrived in England and the majority were able to join the Free French forces—including the ex-convicts." (Book Review Digest)
- POZNER, VLADIMIR, *Edge of the Sword* (translated from the French). Viking, 1942, pp. 342.  
 "In describing the Nazi invasion of France, Mr. Pozner concerns himself, not with the fate of the privileged folk who lost their privileges, but with the soldiers who lost their regiments and the families who lost their homes. This is the motivating theme of his book. Shuttling from the Belgium front to the exodus from Paris and finally to the region of the Loire where the last stand was to have been taken, the author follows various men from one scattered regiment." (Books)
- POZNER, VLADIMIR, *First Harvest* (translated from the French). Viking, 1943, pp. 242.  
 "Mr. Pozner paints the life of the village in intimate domestic detail and exhibits a sane humanity and a good deal of skill besides, in his rapid sketches of the Mayor, the priest, the schoolmistress, the lighthouse keeper, the baker, the Communist postman, the sixteen-year-old Yvonne, the old women and the children." (London Times Literary Supplement)
- PROKOSCH, FREDERIC, *Age of Thunder*. Harper, 1945, pp. 311.  
 "A strange, fantastic tale told in poetic prose. The chief character is a young man who has been sent into the border country between France and Switzerland to find out which among the maquisards are traitors to the cause." (Book Review Digest)  
 "'Age of Thunder' is an impressive study of the soul of Europe today." (U. S. Quarterly Book List)
- SEGHERS, ANNA, *Transit*. Little, Brown, 1944, pp. 312.  
 "Nightmare study of life at the seaport of Marseille in the months following the collapse of France after invasion. The characters are all in danger of prison or death at the hands of the Germans. They are all trying to escape from Nazi-dominated Europe. The story is of turns and twists and doublings back like those of hunted animals." (Book-of-the-Month Club News)
- SHUTE, NEVIL, *Pied Piper*. Morrow, 1942, pp. 306.  
 "In a London club during an air raid a weary old man tells a fellow club member the story of his last continental vacation. His name was John Howard and he had gone on a fishing trip in the Jura Mountains, in a vain attempt to forget his grief over the death of his aviator son. On the very day the Germans crossed the Seine, Mr. Howard had set out on his homeward journey, taking with him two English children. A long time afterward he arrived at Brest, where his party of children increased to seven. There the crowning difficulty of his journey was met and surmounted. A few days later Mr. Howard and the indescribably unkempt little band landed in Plymouth. The Pied Piper had achieved the impossible." (Book Review Digest)
- SINCLAIR, UPTON, *Dragon Harvest*. Viking, 1945, pp. 703.  
 "We live once more through the events that followed the concessions of Munich, events that move toward their irresistible consequences in the evacuation of Dunkirk and the Nazi occupation of Paris." (New York Times)

SLAUGHTER, FRANK GILL, *Battle Surgeon*. Doubleday, 1944, 265 pp.

"Novel of love and war. The principals are a hard-boiled American doctor who had been through the Spanish war before he landed in the North African fray, and beautiful Linda Adams, America's ace woman reporter." (Book Review Digest)

"A fast-moving romantic, none-too-credible adventure story about a field hospital unit . . . shows us Rick Winter at work setting up a mobile hospital unit, operating under battle conditions, applying new techniques for the control of shock or the treatment of blast injuries." (New York Times)

STEWART, CATHERINE POMEROY, *So Thick the Fog*. Scribners, 1944, pp. 246.

"This tale of a cultured Parisian family who took refuge on their family estate in Brittany . . . is one of the most painful stories of Nazi domination. In a disarmingly natural manner the mother tells of their departure for the farm when the father goes off to war. They fear no evil. They will return to Paris in the autumn. Whereupon they enter upon a series of happenings which are such a growing crescendo of horrors that the reader is very nearly numbed at last to the pain. It is a story of six normal, healthy people coming to grips with hard labor, starvation, the fear of tyranny." (Book-of-the-Month Club News)

VANCE, ETHEL, *Reprisal*. Little, 1942, pp. 334.

"Psychological study of the reactions of the people of a little Breton village during the Nazi occupation. A German soldier is murdered and twenty hostages are to be shot unless the murderer confesses. André Galle, former socialist minister, is appealed to because of his connection with Vichy. He in turn sends for Edouard Schneider, opportunist, once secretary to Galle, now high up in Vichy. Françoise, Galle's gallant young daughter, attempts to keep an even keel during the heartbreaking interval, during which her young brother is suspected, and finally escapes to England." (Book Review Digest)

VERCORS, *The Silence of the Sea* (translated from the French). Macmillan, 1944, pp. 47.

"A short story about the Germans in France . . . in the familiar tradition of Daudet's 'La Dernière Classe,' Maupassant's 'Boule de Suif,' and Barrès' 'Colette Baudouche'." (New Yorker)

"An eloquent testimony to the survival of the French spirit under duress." (New York World-Telegram)

WALLENSTEIN, MARCEL H., *Red Canvas*. Creative Age, 1946, pp. 304.

"A young American artist, at the time of the Allied invasion of France, is bent on getting to Paris, where he believes his wife is in danger. The adventure does not stop until the hero enters Paris and takes part in the street fighting and the liberation." (New Yorker)

WHEATLEY, DENNIS, *V for Vengeance*. Macmillan, 1942, pp. 394.

"Continues the adventures of the secret service hero, Gregory Sallust. The scene is occupied France, and the time from the fall of France to Hitler's move against Russia. Gregory's friend Kuporovitch and the French girl Madeleine are among the chief characters." (Book Review Digest)

ARTINE ARTINIAN

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Annandale-on-Hudson, New York

DE SAUZÉ, E. B., *Nouveau Cours Pratique Pour Comménçants*. John C. Winston, Philadelphia, 1946, pp. xxv+262.

This new revision of the well-known basic text of the "Cleveland Plan" appears opportunely at a time when the great emphasis in modern language teaching is on the oral phase—at least in the beginning of the course. To those familiar with the "Cleveland Plan" instituted



in 1919, this idea is nothing new. This plan from its inception has insisted on a multiple approach wherein the four basic skills of hearing, speaking, reading and writing are coordinated to produce in the end as well-rounded a knowledge of the language as can be expected within the time limits available to the average teacher.

The fundamental principles of this revised edition naturally remain the same as those of the original. The approach to the language is the most consistently inductive of any of the beginning texts with which this reviewer is familiar. Each lesson begins with one or two *lectures* designed to embody in informal, informational context the new linguistic principles of the lesson. By the use of analysis and inference the pupil, under the guidance of the teacher, can early learn to formulate for himself the simpler forms and patterns of the language as well as to derive, through the same processes, the new vocabulary. Following the *lectures*, and questions based on them, comes the grammatical section where in simple (sometimes too much so) statements with examples the points of the lesson are codified. Ideally these would serve only for reference and checking inasmuch as the class will have already derived the new principles inductively. The exercises are the most traditional features of the lessons: questions to be answered in the language, fill-ins, mutations, substitutions and (even) English sentences for translation. The last item of each lesson is an *étude de mots* which lists the new words of the lesson and can be used as the teacher sees fit. From time to time a *bon mot* adds a touch of humor to the end of a lesson.

Also included in this revision are songs with two or three parts indicated, a few games, drawings to illustrate both *lectures* and grammatical points and photographs, many of which are welcome departures from the standard views of scenes and buildings. There are also appendices on verb-forms arranged as special lessons, vocabularies and an index.

There are very few things which call for remark by way of criticism. The author tends to some extent to violate his own principles in using English words as a basis for grammatical explanation. Thus, for example, in dealing with negation, he says, "*Not en français est ne . . . pas*" whereas in the former version he says, "*La négation en français est ne . . . pas*." This may be due to a noticeable—though not extreme—tendency to get away from grammatical terminology. Again, it seems unnecessary to present the partitive by way of unidiomatic English:

"En anglais: *I have books* ou *I have some books*.

En français: *I have of the books, j'ai des livres*." (43)

This would seem to be exactly the kind of learning by translation which the author sincerely and rightly wishes to avoid. (*J'ai mal à la tête, I have a headache, I have ache at the head*, on the next page, is even worse.) There is also a tendency to present verb tenses through English equivalents, though it must be said that these latter appear only after the *principles* have been evolved. However, to present the imperfect as corresponding to the English progressive "I was finishing" or to "I used to finish" without mention of the fact that English frequently uses the simple past form where French demands the imperfect is dangerous. One other inconsistency should be mentioned. In Lesson 12, it is stated, "En français, il y a quatre conjugaisons"; yet in Appendix III we find the heading "Les Trois Conjugaisons Régulières." Furthermore, since the conjugations are given as first (-*er*), second (-*ir*) and fourth (-*re*), the attentive student might be led to wonder what has happened to the third (-*oir*) of which not a word is said while *recevoir* is presented simply as an irregular verb. However, most of the foregoing remarks are matters of detail and do not destroy the great value of the book as an excellent text for beginners.

The new format, with larger pages and easier readability, is a distinct advance over previous editions. Few typographical errors mar the physical excellence with which the book has been produced, and it is to be hoped that these will be eliminated in future printings of which there should be many.

WINTHROP H. RICE

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DELARUE-MARDRUS, LUCIE, *Un garçon normand (L'enfant au coq)*, edited by Roy Temple House and Fritz Frauchiger. D. C. Heath and Company, Boston, 1946, pp. xvi+208. Price, \$1.20.

*Un coq, un train, une jeune fille*—around these intriguing influences of ambition, challenge and charm has been woven the fascinating story of a Norman youth, a story whose author said of all her writings, "they are fragments of my life."

Here is a story not only interesting and informing throughout but also intensely human—a mirror that reflects what a boy thinks, feels, does and dreams between the ages of six and nineteen. What boy has not owned a pet whose tragic death was caused by some machine of man's invention? What boy has not had the ambition to become a locomotive engineer? Many a youth has been challenged to high endeavor by a young lady "*qui venait d'entrer dans son existence avec la même violence que la locomotive*" and "*qui, cependant, avant de disparaître, avait fait son oeuvre.*"

We find here a fresh presentation of "*cette province qui ne change pas facilement,*" written by one who, although new to most of our students, will warm their hearts toward the French people and the French language. The editors merit congratulations for having selected this novel and for having prepared this edition for class use. I agree with them that it "happily unites all the qualifications for a popular and useful second or third-year text." It is of medium length, the action moves fast and the descriptive parts—not too numerous—are well done, giving us quotable lines worth remembering.

The exercises, based exclusively on the text and grouped according to chapters, are designed "to test progress in comprehension of the text, to stimulate French conversation, and to strengthen and widen the student's command of French grammar." They comprise in the main (1) true and false statements, (2) a questionnaire, (3) idiomatic expressions to be translated into English, (4) words and idiomatic expressions to be explained in French and (5) topics to be discussed in French. All these are well co-ordinated to the purposes mentioned. Numbers 3 and 4 might be more effective if complete sentences were used. I especially like number 5 because it emphasizes the numerous topics relating to school days and peasant life of which the discussion in class will render them all the more interesting and valuable.

I am eager to use this text in one of my classes.

The publishers might note the following corrections: *de* for *des* (68: 27); *sarrau* for *sarreau* (64 and 75); *de le faire* for *de la faire* (78: 18); *trouvé* for *trouvet* (81); *de livres* for *des livres* (85: 12); *toute* for *tout* (112: 6); *futurs* for  *futures* (112) and *joujoux* for *joujous* (4 and 127). Accents are missing from *épeurés*, *prématurée* and *une jupe à gros plis* (75, 134 and 135, respectively).

C. D. MOREHEAD

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New Concord, Ohio

HARRIS, JULIAN and LÉVÊQUE, ANDRÉ, *Conversational French*. Henry Holt and Co., New York, 1946, pp. xvi+437+lxiii.

The authors state in their introduction what they are trying to do: "... to adapt for civilian students the intensive method of teaching foreign languages which was developed during World War II." Their text is based on the pedagogically sound principle that you must hear a language if you are to comprehend it when it is spoken and that you must practice speaking it in order to be able to speak. The authors believe that the key for attaining this objective is imitating words and sounds and remembering what you have imitated. Thus this manual is based purely on the aural-oral approach.

*Conversational French* consists of forty-six lessons, seventeen of which are organized in the following manner: a short, practical dialogue (e.g., Getting a Hotel, Taking a History Quiz,

and so forth) in French and English in parallel columns. This is followed by several oral exercises based on the conversation. In twenty-nine lessons the dialogue and exercises precede a Grammar Unit. The distinguishing and commendable feature is that each Unit is preceded by several conversations in which the constructions are mastered orally and aurally before they are considered from the strictly grammatical point of view. The Appendices include conjugations of verbs (regular, auxiliary, irregular), phonetic tables, phonetic transcriptions and detailed information concerning pronunciation. At the end of the book are two vocabularies (French-English and English-French) and an Index. Nothing is said about a word-count. However, an examination shows the use of a highly controlled vocabulary composed largely of high-frequency words from Thorp's *Basic French Vocabulary*.

To be sure, it is impossible to write a grammar that will satisfy everyone. Consequently some instructors will maintain that the weakness of this text is in the exercises which make no provision for systematic vocabulary assimilation. Others would like to see modified reproduction (repetition of sentences with changes of tense, person, number) and exercises which demand initiative and ingenuity from the students—e.g., bits of research in reading-area material. Still others will wish that the authors had given the French equivalents for grammatical terms. If students learned their grammar in French, they would be at least one step nearer the goal of mastering a foreign language.

From the physical standpoint this book is a beautiful specimen of the bookmaker's art. On the end pages are maps of Paris and France. Interspersed throughout the text are fifty-four reproductions of splendid photographs showing scenes of the daily life of France. Outstanding for the excellent photography and for the evident care and discrimination with which they have been chosen, the views give the student an idea of the indescribable charm of Paris and the French provinces. The proof-reading has been carefully done, and the use of heavy type helps to emphasize and classify certain constructions.

In spite of any objections some may raise, all French teachers, whether they be experienced or inexperienced, will concede that Professors Harris and Lévêque have written one of the best French grammars employing the approach our American public is demanding today for foreign-language instruction—the oral and aural method.

EDNA LUE FURNESS

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HAGBOLDT, PETER and KAUFMANN, F. W., *A Brief Course in German*, D. C. Heath and Company, Boston, 1946, pp. viii+146. Price, \$1.60.

This grammar is a revised edition of *A Brief Course in German* which appeared in 1937. The revision is by F. W. Kaufmann who is co-author of the book. The most outstanding feature in the new edition is the increase in German exercises. In the revised edition each lesson begins with a German reading exercise while the first edition always started with the grammar. There are also other changes in the book.

The grammar however continues to deserve its name "brief," but the term must not be misconstrued to mean incomplete. The vocabulary has only 550 words, which is approximately half of that used in most grammars. (290 of these are found in the 500 frequency word list and 90 in the 1018 frequency list; a double asterisk before the word in the vocabulary indicates that it is in the 500 word list, and a single asterisk indicates that it is in the 1018 word list.) The twenty-seven lessons cover one hundred pages, also about half the amount of the average size grammar. It is remarkable what the authors have been able to accomplish with this limited vocabulary in this limited space.

When one reads the exercises of this book, one is constantly aware of the repetition of vocabulary and grammar wherever possible. The repetition of the vocabulary is an obvious necessity if it is to be kept down to such a minimum as 550 words. It is also an intentional

repetition for the students' benefit. The grammar is stressed by repetition in the following manner: exercises on the plurals of nouns appear in lessons VI, VII and VIII; in the drill exercises of lessons IX, X and XI the plurals of nouns are again called to the students' attention and in lessons XV, XVI and XVII they are again reviewed. The authors bring about this successful repetition by combining one subject matter with another. First the nouns are suggested for study by themselves in lessons VI, VII and VIII; then in lessons IX, X and XI they are combined with the adjectives and in lessons XV, XVI and XVII they are studied with the verbs. Strong verbs are introduced in lessons XVII and XVIII. In lessons XIX, XX, XXI, XXII and XXIII they are brought up again in the drill exercises. The value of this method is obvious.

The arrangement of the subject matter in the grammar is like that which one finds in most grammars. The treatment of it, although brief, is very complete. The reading exercises are usually no longer than two paragraphs, and the drill exercises are varied and brief. The lessons are divided into four parts—the German reading exercise, the *Grammatik*, the *Übungen* and the *Wortschatz*. There are no English to German translation exercises. Each lesson covers about three or four pages. The paradigms that follow the lessons contain the inflections in their complete forms. They are excellent and should be very helpful.

Limited vocabulary, frequent repetition of all words used in the vocabulary, attempted repetition in the drill exercises of later lessons on the difficult subject matter treated in the earlier ones—these are the outstanding characteristics of the book. The student is introduced to the new subject matter with vocabulary much of which is already familiar to him, and he frequently has an opportunity to go over difficult grammatical points in more than one lesson.

The book covers the essentials of grammar briefly and effectively. It is an excellent text for classes in which early reading is the objective and also recommends itself in every way for the study of a brief course in German grammar. Anyone who has enjoyed using the original edition will surely appreciate this revised edition even more.

EDITH A. SCHULZ

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LICHTENBERGER, FRANZ, *Der Abenteuerliche Simplizius Simplizissimus nach dem Roman von Hans Christoffel von Grimmelshausen erzählt*, edited by Paul H. Curts. D. C. Heath and Company, Boston, 1945, pp. v+98. Price, \$0.48.

*Simplizius Simplizissimus* is retold in such a charming, facile way by Lichtenberger that the story is bound to capture the students' interest. Especially at the present time, this story of the naïve boy, homeless and wandering as a refugee, should strike a receptive chord among many young students.

The chapters that have been retold are quite acceptable for classroom use. They tell the story up to the meeting of Simplizius with his foster father and thus relate primarily to the boy's youth and his experience with the Einsiedler.

The story is divided into thirteen short chapters, each chapter having a set of questions, 225 in all, based on the text. The German in the story has a vocabulary of nearly 1800 words in fifty-one pages of reading. The edition contains a complete vocabulary, which includes all the basic words and also gives all necessary information on inflections—i.e., genitive singular and plural of the nouns, principal parts of verbs and cases used with verbs and prepositions. Comparing this story with the same author's telling of *Reineke Fuchs* we find that the latter has about nine and one half pages more reading and 500 words less vocabulary. The German of this reader is therefore more difficult than the same author's *Reineke Fuchs*. The vocabulary is more extensive, and the sentence structure is a little more difficult in places. The sentences

are usually short, but some are long and have more than one dependent clause. The subjunctive occurs with normal regularity just as it would in general conversation.

This book would make an excellent second semester reader. It is not difficult, and yet it does contain every variety of construction. With proper use it could become a very valuable textbook.

The author has definitely contributed to elementary teaching by making a part of this great piece of literature available in simplified form.

EDITH A. SCHULZ

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LICHTENBERGER, FRANZ, *Reineke Fuchs nach Simrock neu erzählt*, edited by Laurence E. Gemeinhardt. D. C. Heath and Company, 1945, pp. xii+99. Price, \$0.48.

The subject matter of this little reader needs no explanation for its substance is well known. The author's purpose is to tell the familiar story in a form simple enough to be read by the elementary student. He has succeeded in doing this.

The story is divided into twenty-seven chapters, each of which has a set of questions based on the text. These questions are comprehensive; they direct attention to every point in the story and should stimulate growth of vocabulary and familiarity with idioms. In the questions the author retains the tense used in the text. Helpful suggestions are given to the student in the arrangement of the vocabulary. The plurals of nouns and the vowel changes of strong verbs—or the three principal parts if the verb is irregular—are given. There is abundant use of idioms in the text, and these are listed under the key words in the vocabulary; e.g., there are twenty-three interpretations given under *schon*. The vocabulary contains about 1300 words. It lists all the words including the most basic such as *und*, *nicht*, *was* and the like.

The author retells the story in such a way that students of the first semester in college who desire some reading in addition to grammar exercises could easily use it in the last few weeks of the course provided the first semester covered a complete grammar survey. Subordinate clauses are used, but the sentences are short; the subjunctive is also used but not so frequently that it would hinder rapid reading if the student were not familiar with it. On the contrary, the occasional use of the subjunctive might stimulate the students' interest in these constructions. The book would also lend itself to use in the first part of the second semester. Because of the simplicity of construction and the completeness of the vocabulary, the student could read the book independently at this time if desired. On the other hand, if the reader were used in class, the teacher could intensify the student's interest by making him aware of the humor and the satire and could develop in him some appreciation for this piece of literature that has stood the test of time because it depicts traits of character in animals found in human beings at all times. The edition contains a brief but excellent history of the animal story in the introduction—sufficient at least for the beginner.

The reviewer believes the author has presented this story very pleasantly. The chapters are brief enough to avoid monotony, the German is simple enough to keep alive the student's interest and the vocabulary is treated completely enough to make independent study possible.

EDITH A. SCHULZ

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PFEFFER, J. ALAN (ed.), *Dictionary of Everyday Usage—German-English, English-German*. Published by Intensive Language Program of the American Council of Learned Societies (n.p.), 1945. Price (paper), \$2.00.



American teachers and students of German have a long-felt wish fulfilled in this outstanding volume. It is a reasonably-priced, up-to-date German-English and English-German dictionary of average length showing the user how to say things rather than providing a conventional, alphabetically-arranged enumeration of word equivalents. Had this dictionary appeared at any time in the past, it would have been an extremely useful and usable aid in the study of German. Its publication at this time is particularly welcome in view of the expansion or intensification of the teaching of spoken German which is now taking place quite generally in American educational institutions.

The *Dictionary of Everyday Usage* traces its origin to the widespread program of teaching spoken foreign languages to Americans during the war. Most of the dictionary was prepared in the Language Section of the Information and Education Division of the Army Service Forces. It is one of several prepared by that organization as part of a program "to implement the acquisition of fluency by Americans in the everyday speech of the various languages treated, and conversely to aid the speakers of those languages to master the everyday speech of Americans." The Language Section was inactivated before work on this dictionary was entirely finished, but the volume was subsequently completed and published by the Intensive Language Program of the American Council of Learned Societies. Although the dictionary was not completed in time to be of use during the war, its postwar publication fills a long-felt need, and it should prove to be one of the most significant aids in the acquisition of oral proficiency in German that has yet been published in America.

The foreword states that "the dictionary is to be used as a workbook rather than as a reference volume." Since the volume is primarily designed to show the user how to express himself in everyday speech rather than to interpret the printed word, the number of entries and sub-entries, although including all words of highest importance and greatest frequency in current usage, has intentionally been limited to approximately ten thousand in each of the two parts. The selection of entries was based on an extensive check of numerous word and idiom frequency counts, utility lists, monolingual and bilingual dictionaries as well as checks for relative scope and currency in life situations. A particularly outstanding feature of this dictionary, which adds tremendously to its usefulness, is the illustration of most of the entries in colloquial sentences. The user who refers to a word in either part of the volume will find not only the meaning of that word in the other language but also the word used in an everyday sentence.

The entire volume has been carefully organized to achieve the greatest possible degree of clarity and usability. The number of abbreviations and symbols has been kept at an absolute minimum. The usual, space-saving, lexicographical hieroglyphics are conspicuously absent. Main entries are alphabetically arranged; sub-entries are indented and organized alphabetically within logical groups. All entries which do not conform strictly to rule are given in full; i.e., all key forms of nouns, present, imperfect and present perfect tenses of verbs, comparative and superlative forms of adjectives and adverbs are entered if they show any irregularity. The dictionary contains numerous synonyms listed as "also" references. Regionalisms are so identified. Words with variant spellings are entered and illustrated often with cross-references to the other spelling. All key forms of nouns and principal parts of verbs which are not easily associated with the entry from which they are derived are also cross-referenced. A clearly-phrased prefatory note "On the Use of the Dictionary" sets forth the guiding principles outlined above and others which make the volume extremely easy to use.

An appendix to each of the two parts contains a list of irregular verbs (and their present, imperfect and present perfect forms), a table of weights and measures, cardinal and ordinal numbers and in triple columns an extensive list of common abbreviations, the expression abbreviated with its meaning given in the other language.

A seventeen-page discussion of German spelling and pronunciation and a thirty-page, comprehensive, well-illustrated section summarizing German grammar are also included. They



were written by Dr. William Moulton of Yale University. These sections enhance the value of the dictionary as a workbook. The user of the volume always has a German grammar at hand if he has occasion to refer to one.

The typography is consistent with the general high quality of the whole volume. The stiff paper binding of the first edition will not stand up long under frequent usage. It is to be hoped that subsequent editions will be more substantially bound.

The reviewer noted one typographical error: p. vii, *zum nächstem Ufer* instead of *zum nächsten Ufer*. Also one omission was detected (471): the possessive adjective *unser* has been omitted from the list of *ein*-words.

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HAMILTON, D. LEE, LOPES, ALBERT R. and WALSH, WILLIAM X., *Conversas sul-americanas*. F. S. Crofts and Co., New York, 1946, pp. vi+220. Price, \$1.85.

This cultural reader employs a novel and very interesting device to impart some elementary facts about South America. In exchange for some lessons in English the Brazilian student, Antonio da Costa, gives Richard Childs lessons in Portuguese, discussing in the latter language the economics, geography, history, sociology and literature of South America. The authors have succeeded admirably in their intention "to clothe this basic information in an easy colloquial style which will help bridge the gap between the study of Portuguese grammatical construction and the use of the rich conversational idiom of the educated Brazilian."

In addition to the interesting treatment of the subjects considered, the value of this attractive little volume is increased by appropriate illustrations and charts and maps which provide important information.

In spite of the fact that the authors have limited themselves to a vocabulary of 2600 words they have written a precise and natural Portuguese. However, there appears to be an omission of *o que* at the beginning of the sentence: "Eu quero é sômente recitar a lista dos fatos, sem discutí-los." (64: 19-20). The editorial work is excellent, but the *a* (72: 28) should obviously be *e*.

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CAMPA, ARTHUR LEON, *Spanish Folk-Poetry in New Mexico*. University of New Mexico Press, Albuquerque, 1946, pp. 224. Price, \$3.00.

Professor Campa's book is a splendid contribution to folk literature. It is possible that specialists in the field may find the volume lacking in this or that detail, but non-specialists, of whom the reviewer is one, will find it authoritative and entertaining. The excellent *Introduction* recalls briefly the glamorous history of New Mexico and of its people of Spanish speech. It explains that the inhabitants of the northern part of the state, for many years isolated in their mountain valleys, have retained the older specimens of folk-poetry in purer form and more archaic language than have those people of the central and southern portions. In these parts poetry and song have undergone more serious alteration—by American and Mexican influences respectively. The *Introduction* also reveals the sources of the folk-poetry reproduced in the balance of the volume. Some of it is traditional, having come directly from the earliest Spanish settlers of the year 1598 and after; the origin of these traditional songs was of course in Spain. Other songs were written in Mexico, although the names of their composers have

been lost; these compositions are now truly folk-poetry in that they are common property of the folk.

The author provides the words of 175 compositions; no musical scores are given. (The terms "poetry" and "song" are used interchangeably since, except occasionally for the *décima*, all the compositions are meant for singing.) Some of the songs have been taken from other collectors, but the majority of them were taken by the author from the lips of "informants," people who are of the folk or have learned from the folk. One of these informants is the aged Próspero Baca, who Professor Campa asserts is the best known living troubadour of New Mexico. Baca is the last survivor of a famous group of minstrels whose names are known throughout the state. Their art is kept alive by the contemporary singer. He may be the village bard or perhaps a radio performer. If the latter, he is not apt to be interested in folk-music as much as in currently popular songs of more recent composition. The author regrets that the old *romance*, the traditional ballad, is fast being forgotten.

Professor Campa divides his collection into four types of poetry: *romances*, *corridos*, *décimas* and *canciones*. He offers thirty-nine *romances*—and numerous variants—all that are known to exist in New Mexico today. Thirty-two of the thirty-nine are known not only in New Mexico but also in many other parts of the Spanish-speaking world. Preceding each *romance* is a note explanatory of its origin and its diffusion with other pertinent and interesting comment. Copious footnotes document the author's statements.

The *corrido* is represented by twenty-three selections, ranging in date of composition from 1832 to the present. The *décima* has sixty-three examples to represent it. In the New Mexican version the *décima* consists of a poem to be sung or recited in four ten-line stanzas; the last line of each stanza in turn repeats lines one to four respectively of a preceding quatrain. The body of the poem, then, is a gloss on the *copla* which heads the poem. The set form of the *décima* has led to its decay, and today it has almost completely disappeared in favor of the *canción*. This last named type is by the author's definition a song which is written in any form its composer wishes to use, being unrestrained in meter and rhyme. There are fifty *canciones* in the book, including the now universally famous *Cielito lindo* and *El rancho grande*.

The volume is closed by an extensive bibliography which presumably is meant to be complete.

The book is attractively and substantially bound. The three or four typographical errors observed by the reviewer are of no great consequence. An ugly feature is the crowded type of pages 201-204 and occasionally elsewhere. The paper is not as opaque as could be desired. Except for these minor nuisances the volume is entirely acceptable, and students of folklore as well as of literature and language in general will be grateful to Professor Campa for his excellent contribution.

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GALDÓS, BENITO PÉREZ, *Misericordia*, edited by Ángel del Río and McKentree Petty, The Dryden Press, New York, 1946, pp. 190+xxv. Price, \$1.75.

We welcome another text of a great novel by Spain's greatest modern novelist, Pérez-Galdós. Now that a good beginning has been made in preparing a sufficient number of Spanish American novels to give our students an idea of the literatures of the other Americas, we are glad to welcome new texts based on continental classics. All in all, Professors del Río and Petty have prepared an excellent text.

Doctor Petty has given us an outstanding *Introduction* sufficient for the advanced students of Spanish literature and not too extensive for intermediate students to read. In only six pages we find a very fine estimate of the great Spanish novelist.

In nine pages Professor del Río has pointed out for us the importance of this novel in the whole work of Galdós. The teacher will do well to interest his students in reading these two essays.

The division of editorial work between two careful scholars is ideal. One is an American with wide knowledge of Spanish and Spanish American literature, and the other a Spaniard with several years' experience teaching American students and an internationally known scholar of Spanish literature as well. We congratulate the publishers in arranging for such a partnership. The placing of the notes at the end of each chapter rather than at the end of the novel is good pedagogy. The student who might hesitate to look for a note 140 pages ahead will, we are sure, be willing to turn to the end of the chapter.

When we were first informed of the project to textify *Misericordia*, we feared that the linguistic difficulties might be an insurmountable barrier, that they might interfere with the student's interest. As we read the text in this new edition we realize that our fears were not justified. The editors have given the students just enough help to eliminate these difficulties.

We might even welcome the number of linguistic peculiarities as we recognize the fact that the student must eventually be prepared to meet them in his reading and even in his speaking of Spanish.

It is well that we have a novel in which Galdós shows his appreciation for real kindness, unselfishness and charity. The reading of *Misericordia* and *Nazarín* will do much to correct the idea one might have of Galdós after reading *Doña Perfecta*, *Gloria* and *Marianela*.

One notes immediately in the *Cuestionario* that the questions are designed to induce the student to speak Spanish as well as to test his knowledge of what he has read.

The Vocabulary is quite sufficient for students of intermediate Spanish.

We prophesy that this edition of a nineteenth century masterpiece of Spanish fiction will be received enthusiastically by thoughtful teachers of Spanish.

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GOYTORTÚA, JESÚS, *Pensativa*, edited by Donald D. Walsh. F. S. Crofts Co., New York, 1947, pp. xiv+202. Price, \$1.65.

Spanish teachers will welcome, for students at the intermediate level, Jesús Goytortúa's recent best-selling Mexican novel *Pensativa*. Professor Walsh is to be congratulated for his well-edited textbook edition of it. In 1945 the novel won the coveted Lanz Duret Prize, the highest fiction award in Mexico, and one of that country's leading movie studios, Filmex, soon bought it "for the highest price ever paid for the rights to a Mexican novel."

It is a story of the love of Roberto, the hero and narrator, for *Pensativa*, the mysterious heroine. The action takes place in and around the Mexican town, Santa Clara de las Rocas, following a twentieth century civil war. A number of other interesting characters have an intimate part as the novel unfolds with suspense and exciting action.

Professor Walsh has very wisely shortened somewhat the text, which is taken from the Editorial Porrúa edition of 1945, "through the elimination of some descriptive passages and a few of the less important episodes." And he has chosen the cuts so well that the novel still moves smoothly forward without the awkward breaks often evident in texts that have been cut for student use.

The notes (4 pages) are brief and to the point. The editor has prepared also a set of questions for each of the twenty chapters to provide a basis of conversation and at the same time to test the student's understanding of the story.

The only typographical error noted is on page 89, line 27: *my* should be *mi*.

The vocabulary seems to be very complete. One thing should be pointed out, however, in regard to the manner of listing radical-changing verbs of the second class; *asentir*, *sentir*,

*dormir*, *morir* and others of this class are entered only with indication of the *e* to *ie* or the *o* to *ue* change after the infinitive (*i.e.*, *asentir (ie)*, *sentir (se) (ie)*; *dormir (ue)*, *morir (se) (ue)* and so forth). But a hasty recheck of the text revealed a number of forms of this type of verbs with the *e* to *i* or the *o* to *u* changes (*i.e.*, *advirti6*, *refiri6*, *sinti6ndome*, *muri6ndome*, *muri6* and so forth). In view of the fact that the book is designed principally for intermediate students, it would be very valuable to have the infinitives of such verbs listed in the vocabulary with both types of change indicated.

In spite of the suggestion above, this reviewer predicts, and sincerely desires, a wide use for the Walsh edition of *Pensativa*.

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RICE, WINTHROP H., *Planning the Modern Language Lesson*. Syracuse University Press, 1946, pp. 192.

Professor Rice has rendered an important service "to both teachers-in-service and teachers-in-training" in his present editing as a unified collection of the series of specimen lesson plans published in the *Modern Language Journal* from December, 1944 through February, 1946. Although each of the separate plans involves a particular language, the method of construction and the procedure to be followed are applicable to any modern language class. The order of the chapters is essentially that of their appearance in the *Modern Language Journal*. A valuable feature of the present volume is the interspersing of a few blank pages between chapters for notes.

The excellent manner in which each plan is presented to the reader eliminates the possibility of recommending certain chapters in preference to others. The final selection will be made by the individual instructor as he determines which method is most consistent with his own training and the needs and ability of his particular class. Important and valuable statements are made by the various authors as a result of a long, successful teaching experience, but the number of such statements that merit special citation is too extensive for a brief review.

The editorial work of the volume is indeed excellent, and the number of printer's errors is almost negligible. On page 14 the Sanskrit for "brother" is indicated as *bhratar* but a few lines below is listed as *bratar*. The *h* is omitted from the German *schreibl* and *schreiben* (151 and 152 respectively).

With the existent dearth of material specifically treating modern language lesson planning, this volume will be most welcome to teachers of courses in methods. It is one text that is free of emphasis on one method to the neglect of all others.

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